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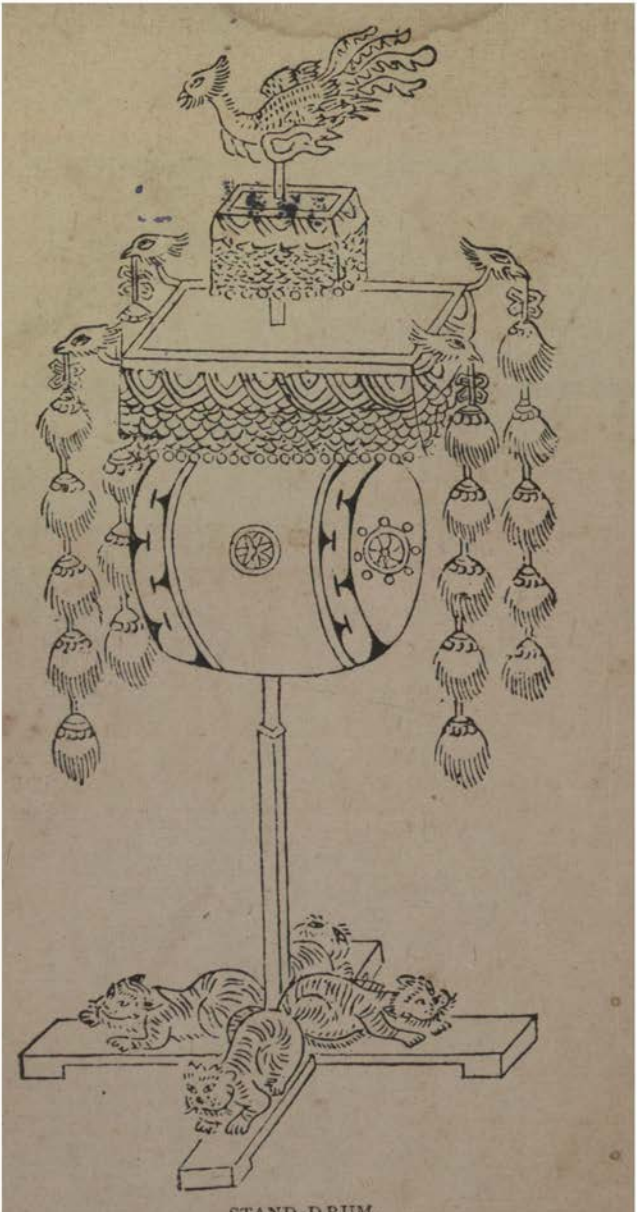
PROBSTHAIN'S ORIENTAL SERIES.

VOL. VIII.

THE I-LI

OR

BOOK OF ETIQUETTE AND CEREMONIAL



STAND-DRUM.

Frontispiece.

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THE I-LI

OR

BOOK OF ETIQUETTE AND CEREMONIAL

TRANSLATED FROM THE CHINESE
WITH INTRODUCTION, NOTES AND PLANS

BY

JOHN STEELE, M.A., D.Lit.

VOL I

PROBSTHAIN & CO.
41, Great Russell St., London, W.C.
1917

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PREFACE

THE challenge thrown out by Dr. Legge in 1885 (*vide* L., Intro., p. 5, note 2), calling for a complete translation of the I-li, has not hitherto been responded to. Passages from the work have been reproduced, notably by Dr. De Groot in his monumental book on "The Religious System of China," but no one who had not a knowledge of Chinese character could read it as a whole. I have ventured here to present a complete translation of the I-li into English; annotating some of the parts which require elucidation; calling attention to parallel, and illustrative passages from other Chinese works; discussing the composition, age, and history of the transmission of it; and endeavouring to indicate its relation to the other two members of the Li group.

No one had better right than Dr. Legge to call for workers in a territory through whose forests he had driven a royal road by his translation of the Li-chi. His introduction to that book leaves little to be done even upon the origins of the I-li. But there were points to be cleared up, facts to be correlated, and some mistakes in translation and annotation to be rectified, and this I have endeavoured to do in the interests of scholarship.

The amount of repetition and unnecessary detail

will make the reading of parts of the book almost as wearisome a task as was the translation of it; but when all is said and done, the details found here are an essential part of that picture of the public and private life, education, family interests, and work-a-day religion of an average man in the China of 3,000 years ago, which, gathered from the classical works of that nation, is without parallel, both for age and interest, in the literary history of the world.

It is not necessary to make a list of those whose labours on the Chinese language and literature lays every student under a great debt of obligation. Some of them, such as Professors De Groot, Giles, and Parker, are still in active service. I have paid them the highest tribute within my power by making a use of their works, which is, I hope, not unworthy.

I wish to acknowledge the help received from my colleague, A. W. Edmunds, Esq., B.A.I.(T.C.D.), in the preparation of the plans which accompany this work.

SWATOW
SOUTH CHINA
April, 1913

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ABBREVIATED REFERENCES

C. Legge's Chinese Classics, vol. i., "Confucius."
M. ,, ,, ,, vol. ii., "Mencius."
H. ,, ,, ,, vol. iii., "Shoo King."
P. ,, ,, ,, vol. iv., "She King."
S. ,, ,, ,, vol. v., "Spring and Autumn Annals" and "Tso Chuen."
W. Wylie's "Notes on Chinese Literature."
G.B. Giles' "Chinese Biographical Dictionary."
G.L. Giles' "History of Chinese Literature."
L. Legge's "Li-Ki," Sacred Books of the East, vols. xxvii. and xxviii.
F. Mayers' "Chinese Reader's Manual."
C.L. "The Chou-li," native edition. The six sections are given in Roman figures, and the offices under them in Arabic numerals.
C.Y. "The Chia Yü, or Sayings of the (Confucian) School."
I.C. "The Book of Changes," native edition.

INTRODUCTION

THE RELATIVE ORDER OF THE THREE BOOKS ON CEREMONIAL.—Three classical works in Chinese deal with the subject of Li, or Ceremonial: the 儀禮, I-li; 周禮, Chou-li; and the 禮記, Li-chi. The first step in determining the dates of these is to arrange them in order of precedence, for all are related to one another.

It is a simple matter to decide that the Li-chi, or Notes on Ceremonial, is the latest of the three. Its title indicates that it is a collection of material intended to throw light on the ceremonial practices of China as they existed when ceremonial flourished under the Chou dynasty. It supplies illustrative matter from the doings and sayings of Confucius and his contemporaries; reviews of ceremonial practice under the three great dynasties, Hsia, Yün, and Chou; philosophical dissertations on the meaning of various ceremonial observances; and notes proper on ceremonial practice. In the two last classes of comment the existence of the I-li is clearly assumed (*vide* Legge: Introduction to Books XL. *et seq.*). The bulk of the work cannot have a date earlier than the decline of the Chou dynasty (400 B.C.). *Vide* W., p. 5; G.L., p. 23; Legge, Introduction to Li-chi.

Two works of earlier date remain: the I-li 儀禮, Book of Etiquette and Ceremonial; and the Chou-li

周禮, Ceremonial of the Chou dynasty. Both are assigned by tradition to Chou Kung, the founder of the dynasty (G.B. 418), who lived in the twelfth century B.C., but in neither case is there any evidence of value to support the ascription. Both works were in existence in some form in the time of Confucius. Of the two the Chou-li, with its great host of officers, and its wide range and extreme elaboration of ceremonial, is the more developed, and must take its place well on in the history of that dynasty, whose character is contrasted with those of the two preceding by the apothegm: "The Hsia dynasty valued loyalty, the Yün dynasty reality, and the Chou dynasty ornament."

In the offices it mentions, the I-li agrees with the official system of the Chou-li except in a few cases—*e.g.*, the 雍正 is the 充人 of the Chou-li (XXXIV., note (2)), and the 醫夫, who was a Hsia dynasty official, still holding office when that part of the I-li was written in which he is referred to (XXI., note (13)). The literary form of the oldest parts of the I-li is of the terse gnomic order, which finds no parallel in the other work. Points like these are only subsidiary evidence, but they support the impression produced by a comparison of the two works that the I-li is more primitive than the Chou-li, and nearer the source of things. This, as indicated above, refers only to the earlier parts of the work—*i.e.*, those regulating the conduct of an ordinary officer. Chapter II., par. 20.4, is an example of the way in which later elaborations were grafted upon the elemental stock to meet the needs of a society developing its taste for ornamental detail.

Chu Hsi and other commentators regard the work in its present state as a mere fragment.

INTRODUCTION

TITLE OF THE WORK.—The title I-li 儀禮 did not exist at the beginning of the Han dynasty, and it is probable that, as Chu Hsi surmises, the original title was the 禮經, or a Canon of Ceremonial.* I-li is compounded of two words of different signification —儀, Etiquette, and 禮, Ceremonial. The value attached to each is seen in the Tso Chuen, X. 5.3, note, in which the value of *Li* is demonstrated to be altogether higher than that of *I*, as providing a surer foundation for good government. *Li*, or Ceremonial, as used in this and other works of the period, was far from being a series of observances empty and unprofitable, such as it degenerated into in later days. It was meant to inculcate that habit of self-control and ordered action which were the expression of a mind fully instructed in the inner meaning of things, and sensitive to every impression of honour and nobility that came to it in its contact with truth of whatever kind. That at least was the ideal.

TRANSMISSION OF THE TEXT.—In his day Confucius lamented the disappearance of the records and the men to whom he might appeal for confirmation of what he could relate of the ceremonial of the Hsia and Yün dynasties (C. III., 9.22). This process had long been going on in many departments of Chinese literature, and it is to the Sage's own efforts that we owe the survival of so much. The disappearance was due in part to the ravages of time, but in larger measure to

* If this name had been perpetuated the book would have been given the place among the Five Classics which is now held by the Li-chi. The latter work probably owes its honourable position to the amount of authentic material with regard to the life and teachings of Confucius which it contains. In consequence of the elevation of the Li-chi to the status of a classic, the I-li has been relegated to the position of a minor classic.

the deliberate action of the feudal lords who set themselves to destroy every record which told against their claims, and every regulation which marked their conduct as disloyal (M., V. 2.2). Such independent attempts to silence the accusing voices of antiquity were symptoms of a tendency which found its supreme expression in the Burning of the Books by the first Ch'in Emperor, Shih Huang-ti (212 B.C.). Chinese scholars attribute to this disaster a magnitude greater than the facts seem to warrant. To judge from the dictum of Confucius above referred to, the fire had not nearly as much material to feed upon as historians assume.

With the rise of the Han dynasty all fear as to the fate of the remnants of ancient Chinese literature passed away. Immediately efforts were made to recover the ancient texts. In the case of the I-li this was recovered in two forms:

The 今文, or modern text (so called), was obtained from the lips of Kao T'ang, 高堂生 (G.B. 963), a scholar of Confucius' native state of Lu, who flourished about 200 B.C. The text he transmitted orally was in seventeen sections, and is known as the 士禮 Ceremonial for an Ordinary Officer. It has been generally assumed that this is the present I-li, but I am inclined to doubt it. The work as it stands cannot be called the 士禮, and I have drawn attention in the various Introductions to those sections which deal with the ceremonial proper to a 士, the elemental constituent in the state economy. This accounts for one half of the work only, the rest of it supporting the contention of Chu Hsi, that from the Han dynasty onwards the ceremonial for the Emperor and the great officers was based upon and

elaborated from the ceremonial for an ordinary officer.

It is not difficult to reconstruct with some show of probability the outlines of Kao T'ang's original text. Sections 1, 2, 3, 11, 12, 13, 14, and 15 of the present work certainly belonged to it. The present divisions of the text need not be accepted as final, for they were made by Chu Hsi for the purposes of his book the 儀禮經傳通解, the Comparative Commentary on the I-li and its Notes. A division almost identical with this was made by his disciple 楊復. Both men worked upon the text as we now have it, and divided it up into the traditional number of seventeen sections, in some cases, such as Sections XIII and XVII, introducing divisions where none were called for. Dividing the sections according to their subjects, notably in the matter of the different grades of mourning; retaining, as far as relevant, the divisions proposed by Chu Hsi; adding new sections on 奔喪, Hasting to the Obsequies, and 投壺, the Game of Pitch-pot, as suggested by the notes on these subjects in the Li-chi; and allowing for regulations dealing with the consecration, and the altering of the ancestral temple, necessary parts of the ceremonial to be observed by an officer, the tale of sections would be complete.

Kao T'ang's teachings were handed down through two generations of scholars, whose names 蕭奮 and 孟卿 only survive, and then came Hou Ts'ang 后蒼 (G.B. 670), of the first century B.C., who composed the Records of the Ch'ü Pavilion 曲臺記 in nine chapters.

He in turn passed on the teaching to the Greater Tai 戴德 (G.B., 1855). His work on Ceremonial,

in eighty-five chapters, was taken in hand by his nephew,* the Lesser Tai 戴聖, and the number of chapters reduced to forty-nine, practically the present Li-Chi.

The third pupil of note who derived his teaching from Hou Ts'ang was Ch'ing P'u, 慶普, of P'ei, 沛, the birthplace of Liu Pang, 劉邦, founder of the Han dynasty. He and the two Tai are regarded as the heads of the three schools of Li teaching. He transmitted his teaching to Ts'ao Ch'ung, 曹充, and his son Ts'ao Pao, 曹褒, and these were the last recipients of the undiluted tradition of Kao T'ang.

Near the beginning of the Han dynasty, the so-called 古文, or ancient text, was recovered. It owed its name to the fact that it was committed to writing at an earlier date than that transmitted by Kao T'ang. Two copies are said to have been found although it is not impossible that the story of the recovery has taken two forms, and that one text only came to light at this time. As tradition has it, one was discovered at 淹中, an obscure village in Confucius' native state. The circumstances of the recovery of the other copy are given in more detail. A son of the Emperor Ching (156 B.C.) was made King of Lu in 153, and is known to posterity as 恭 or 共, "Respectful," a title belied by what is re-

* Professor Legge's correction (L., Introduction, p. 7, note 1) with regard to the relationship of the Lesser Tai to the Greater, is somewhat misleading. Expressed in the looser nomenclature of the West, the Lesser Tai is certainly the second cousin of the Greater; but the Chinese, who reckon affinity collaterally, and to whom distance from a common ancester determines the name which the relatives share, regard the Greater Tai and the father of the Lesser Tai as brothers in the second degree, so that the Lesser Tai is in Chinese eyes the nephew, albeit in the second degree, of the Greater.

corded of him. Wishing to enlarge his palace, he gave orders that the house of Confucius, which it adjoined, should be pulled down. In the process of demolition copies of several of the classics were found hidden in a wall, and among them an edition of the I-li in fifty-nine sections, a number corresponding with the number of sections in the work supposed to have been found at 淹中. The works found were in the 篆, or seal character, and so difficult to decipher that the King handed them back to K'ung An-kuo, 孔安國 (G.B. 1038), the then head of Confucius' descendants. They were passed on by him to the celebrated antiquarian and collector of literary remains, King Hsien, 獻 of 河間, who gave them to his brother the Emperor Wu, by whom they were deposited in the Imperial library. There they lay forgotten during the troubles caused by the death of the Crown Prince and the Empress Wei, 衛, who put an end to themselves in consequence of an accusation of having bewitched the Emperor (91 B.C.). This copy of the I-li was rediscovered by the great scholar Cheng K'ang-ch'eng, 鄭康成 (G.B. 274), a member of the school of the Lesser Tai. He combined it in his studies with Kao T'ang's version, and as a result eliminated all but seventeen sections corresponding to those in the "modern text." There is no means of showing that his text is identical with that extant today, and seeing that it was founded upon correspondences with Kao T'ang's version, the probabilities are against its being so.

COMMENTARIES.—The most celebrated commentary on the I-li in recent times is the 儀禮經傳通解, a comprehensive exposition of the text of the I-li and

the commentaries on it. This was the work of the orthodox commentator Chu Hsi, 朱熹 (A.D. 1130-1200). He traversed the whole range of Li literature, and was the first to introduce a subdivision of the sections. This last work was more thoroughly carried out by his pupil Yang Fu, 楊復, in order to facilitate the production of his plans of the various stages of each ceremony, which are reproduced in the Imperial edition.

The Imperial edition, the 欽定儀禮義疏, was commanded by the Emperor Ch'ien-lung, of the late Ch'ing dynasty (A.D. 1710-1799), and is a monument of Chinese scholarship. In addition to the introductions general and particular, it provides a critical apparatus of various readings, giving also the sounds of rare characters. Every opinion or comment worth mentioning is included in the commentary, distributed under seven heads: the accepted meaning, the most reasonable emendations, logical connection, other interpretations, criticisms, antiquities, and general interpretation. In addition to these the opinion of the editors on every point is clearly expressed, and they sum up the commentary on every passage.

The present translation and notes have been prepared with the aid of the Imperial and other editions. I have carefully weighed arguments, and when I have been compelled to differ from the authorities, it has been mainly upon points in which the editors, held by tradition, and respect for the ancients, have failed to secure that detachment of mind which is necessary if an independent judgment on values is to be arrived at.

RELIGION AND SACRIFICE

Religion.

The religious interest of the oldest parts of the I-li is small, and confined almost entirely to the spiritism which is the basis of ancestral worship. That this was not the only religious concern of the people is evident from the Book of Odes and the other works in the Confucian canon. But it is a fair inference from the contents of the present work that the dealings with the ancestral spirits were the main interest in the religion of the average man. All else lay beyond the circumference of his daily life, and was relegated to the more than human Emperor.

The test of the attitude to religious things is the approach of death, and the observances of even that time did not express relations other than those constantly maintained with the ancestral spirits (XXXI., 1). The sick man, as his illness became critical, fasted 齋, and so did his attendants. The expression may be expanded as, "entered upon a course of discipline." This involved the restriction of food to the simplest, the disuse of distracting pleasures, and the regulation of the thoughts and impulses in preparation for the supreme event. The event contemplated in the work was the entrance of the spirit set free by death into the region in which the ancestral spirits moved, and the preparation for it indicates a worthy sense of its solemnity.

Another observance of this time was the prayer made at the places where the household sacrifices were wont to be offered (XXXI., 1, *k*). Here again the reference is not to any supreme power, but to the five spirits who presided over the well, furnace, gateway, road-head, and altar to the wandering spirits.

The supreme religious interest centred in 天, Heaven, used in the sense of God. Heaven was the source of all blessing (XXXVIII., 4, *e*; II., 15, *c*, etc.). The idea was clearly not of a place or a power, but of a person. This is seen in the statement that a woman can no more serve two Heavens than she can give supreme honour to two persons in her family at the same time (XXIII., 2, *x*). A legend of the Chou period, preserved in the "Records of the Warring States," shows that, in the belief of the time, the idea of personality attached to the use of the term Heaven. King K'ang 康 of Sung, who rose to power in the time of the Emperor Hsien of Chou (368-321 B.C.), and concluded an alliance with that State of Ch'in which was soon to seize the supreme power, in order to show his defiance of the Heaven from which the Chou monarchs derived, tied up a skin of bullock's blood, and shot it through with an arrow. He said, as the blood besprinkled him, that he had "wounded Heaven." The crudeness of his zoomorphism is strong support for the view that Heaven was the popular mode of designating God, just as later 朝廷, "the Court," meant to the people the Emperor.

If Heaven was equivalent to God, it follows that 天子, Son of Heaven, was Son of God. This usage finds a parallel in the practice of the Pharaohs (followed by Alexander the Great when he secured for himself the throne of Egypt), who called themselves

"Sons of Ra," the "good God." Ra is an equivalent of the Chinese term Heaven, representing God as supreme protector and benefactor.

A further inference is that the Emperor, as Son of God, would have more than human attributes. This is supported by the passage XXI., 6, *b* in the I-li, which seems to attribute a spiritual as well as a human nature to him (*vide* note 12). As parallel to this we find Isocrates speaking of the Great King (皇 帝) Xerxes as δαίμων (*Paneg.*, 151. *Cf.* Æsch., *Pers.* 633; Longinus, *de Sublim.* 3, 2; *Anth. Pal.* 9, 562, 6. See also Mr. A. B. Cook in *Folklore*, 1904, xv. 300 *et seqq.*).

In the passage XXI., 12, which is later than the rest of the section in which it is included, the Emperor is represented as offering worship to sun, moon, four great rivers, streams, notable peaks, heaven, and earth. Heaven is there used in a material sense, and the worship as a whole represents interests which did not affect directly the life of the class upon whom the earlier parts of the work are based.

Sacrifice.

Closely allied with the above is the subject of sacrifice. Throughout the work this is an expression of interest in and devotion to the ancestral spirits and nothing more. These sentiments were conveyed by the offering of foods, whose essences were consumed by the spirits in the quiet of the darkened chamber. The character 祭 suggests nothing of expiatory sacrifice. It indicates the raising of the gift in both hands in ceremonial fashion. The things offered were the foods in daily use, with the domestic animals 牲, pig, sheep, and ox, in the chief place.

Although it is true that there is no trace of expiation evident, there are several indications that the view of 祭 presented in the work is based upon the offering of life, an earlier theory of sacrifice common to all nations. The animals whose carcases take the most prominent place are those which have been brought alive to the scene of the ceremony, and not those already slain in the chase, or which have died after leaving the stream. At the supreme moments the game and fish were not presented.

The Master of Ceremonies himself superintended the slaughter of the animals, the sheep having its throat cut, while the pig was knocked on the head. His presence suggests the patriarchal priesthood, and is consistent with an earlier practice of the imputation of sin; while the inspection of the beasts before they were slaughtered was not entirely a hygienic measure even at the time when the work was written. The use of the character 誠, "perfect" (IV., 8, 1, *c*) has its parallel in other languages, and cannot be divested of a religious significance.

The function of the 祝, liturgist, or minister, on such occasions, had nothing of a sacerdotal quality about it (IV., note 11). He was prophet and ministrant, as well as director of ceremonial, but his authority was a derived one.

In connection with this brief review of the religious interest of the work one may be allowed to draw attention to the way in which the scepticism of Chu Hsi, the master of Chinese commentators (G.B. 446), has coloured his interpretation of the works of the Confucian canon. His attitude of mind is the result of his religious career, and the early religion of China has suffered much at his hands. References to religious

subjects in his commentaries should always be read in the light of his attitude to religion as a whole, and passages from the classics dealing with religious matters treated as they stand in the text, and not necessarily as explained by him. His rationalism had no place in the minds of the men who compiled the early works. The popular view of Confucius and the Confucian system as agnostic and materialistic is the product of this, the orthodox school of interpretation. The attitude and teaching of the Great Sage may be explained on lines more in harmony with the spirit of the age in which he lived.

MEASURES OF LENGTH

1 inch, 指, a finger's breadth.
4 inches, 握 or 扶, a grasp with four fingers.
8 inches, 只.
10 inches, 尺, a foot.
12 inches, 武 or 迒, the footprint of an ordinary man.
3 feet, 笴, the length of an arrow shaft.
6 feet, 狸步, a fox's stride.
6 feet, 弓, a bow's length.
6 feet, 步, a pace.
8 feet, 仞.
8 feet, 尋.
16 feet, 常.
18 feet, 制.

MEASURES OF CAPACITY

(*Vide* Chapter XVII., 1 (p), etc.)

斗, *tou.*
5 make a 筲, *chü.*
10 斛, *hu* (5 *su* equal 8 *hu*).
16 豉, *su.*
16 or 10 = 秉, *ping.*
240 or 15 = 卣, *chü.*[1]
4 = 筲, *chü.*[8]
10 = 稷, *tsung.*
400 or 10 = 秅, *ch'a.*

In this table the figures refer to the character under which they lie.

THE I-LI,

OR

BOOK OF ETIQUETTE AND CEREMONIAL.

CHAPTER I

THE CAPPING OF AN ORDINARY OFFICER'S[1] SON (PART I.)

1. *Divining*[2] *for the Day.*

(*a*) THE divining (with the stalks) is carried on in the doorway of the ancestral temple.[3]

(*b*) The father of the boy, as Master of Ceremonies, in his dark cap, dress clothes, black silk girdle, and white knee-pads, takes his place on the east side of the doorway, with his face to the west.

(*c*) The assistants, dressed like the Master of Ceremonies, take their places on the west side, facing east, and graded from the north.

(*d*) The divining stalks, the mat, and the recording materials, are all laid out in the western gatehouse.[4]

(*e*) Then the mat is spread in the doorway, to the west of the mid-post,[5] and outside the threshold.

(*f*) Taking up the stalks, the diviner draws off the upper case, and holding it, along with the stalks, still in the lower case, he goes forward to take his instructions from the Master of Ceremonies.

(*g*) The steward, standing on the Master of Cere-

monies' right, and a little behind him, assists by voicing the instructions.

(*h*) The diviner assents, and, turning to the right, goes to his mat and sits down,[6] facing west, his recorder being on his left.

(*i*) When he has finished manipulating the stalks, the diagram resulting is written on a board, and shown to the Master of Ceremonies.

(*j*) He takes it, and, after looking at it, returns it.

(*k*) Then those taking part in the divination examine the diagram in turn, and when they have finished, the diviner reports that the result is favourable.

(*l*) If the result is unfavourable, they proceed to divine for a day farther off,[7] observing the same rules as above.

(*m*) Then the stalks and the mat are removed.

(*n*) And the Director of Ceremonial announces that the business is at an end.

2. *Apprising the Guests.*

(*a*) The Master of Ceremonies in person apprises his friends who are to be guests at the ceremony, who, after formally asking to be excused, finally consent.

(*b*) The Master of Ceremonies bows twice, and the guest bows in return; whereupon he withdraws, the guest bowing him farewell.

3. *Divining for the Principal Guest.*[8]

Three days before the date fixed for the ceremony they divine concerning the man selected to be the principal guest, with usages similar to those employed in divining concerning the day.

4. *The Bidding of the Principal Guest.*

(*a*) Then the Master of Ceremonies goes in person forthwith to bid the principal guest. He, dressed like

the Master of Ceremonies, comes out to the left of his own door, and, turning west, bows twice. The Master of Ceremonies, facing east, returns the bows.

(*b*) The Master of Ceremonies then bids the guest, who accepts. The Master of Ceremonies bows twice, and the guest returns his bows. Thereafter the Master of Ceremonies retires, the guest bowing farewell to him as he goes.

(*c*) The bidding of the other assistants at the capping is conducted in a similar fashion.

5. *Fixing the Time.*

(*a*) On the eve of the day the time is fixed outside the door of the temple. The Master of Ceremonies stands to the east of the door, with his brothers and cousins to the south of him, and slightly retired, facing west, and graded from the north. The assistants, all dressed as at the bidding, stand on the west side of the door, facing east, and graded from the north.

(*b*) The usher asks the Master of Ceremonies to name a time; and when he has done so, the steward announces it, saying: "To-morrow, at full light, the ceremony will commence."

(*c*) The usher announces this to the relatives and the assistants.

(*d*) The Director of Ceremonial declares that the business is at an end.

(*e*) Then the usher announces the time at the houses of the guests.

6. *Laying out the Clothes and Apparatus.*

(*a*) Rising early in the morning, they set out the used-water jar[9] abreast the eastern wall, and as far south of it as the depth of the hall, the water being placed to the east of the jar.

(*b*) They then set out the clothes for the graduand under the west wall of the east chamber, collars eastwards, and graded from the north.

(*c*) There is the russet-coloured cap suit[10]: the crimson skirt, the black silk coat, and the red leather knee-caps.

(*d*) The white deer-skin cap suit[11]: the white surcingle, the black silk girdle, and the white knee-caps.

(*e*) For the suit of dark square-clothes,[12] the dark skirt, yellow skirt, or skirt of mixed colours, black and yellow will do, with the black silk girdle and the russet knee-caps.

(*f*) There are also the dark cloth cap, with its band split at the back, and laced, the blue silk pin-string[13] being fixed on to it; the black silk coif-cloth, whose breadth is the breadth of a web of cloth, and its length six feet; the hatpin worn with the skin cap, and the hatpin worn with the russet cap. The dark hat-strings[14] are also there with their crimson edge, and all are put together in a square splint trunk.

(*g*) The comb is placed in a round box.

(*h*) Two mats are spread to the south of the clothes.

(*i*) The single wine-holder is a jar of must, placed to the north of the clothes, with next it the cup-basket, in which are placed the ladle, goblet, and spoon. After this come the relishes: the dried meat, and pickled hash, graded from the south.

(*j*) The attendants take the russet, skin, and dark cloth caps, each in its own box, and wait to the south of the western cupboard,[15] with their faces southward, graded from the east; and when the principal guest is ascending the steps, they face the east.

7. *Taking their Places.*

(*a*) The Master of Ceremonies, in dark square clothes and russet knee-caps, stands at the foot of the eastern steps, in line with the eastern inner wall, and facing west.

(*b*) The relatives, in suits all black, stand behind him to the east of the water-jar, facing westward, and graded from the north.

(*c*) The usher, in black square-clothes, stands with his back to the east gate-house.

(*d*) The graduand, in coloured clothes,[16] and with his hair tied together, stands in the chamber with his face southward.

8. *Meeting the Principal Guest.*

(*a*) The guest, dressed like the Master of Ceremonies, and followed by his attendants in black square-clothes, stands outside the outer gate.

(*b*) The usher, to whom his arrival has been intimated, announces his coming to the Master of Ceremonies.

(*c*) He goes to meet him, issuing by the left of the door. Turning his face west, he bows twice, the guest bowing in return.

(*d*) The Master of Ceremonies then salutes the attendants, exchanges a salutation with the guest, and finally precedes him in.

(*e*) At each turn in their progress he again salutes.[17]

(*f*) When they arrive at the door of the temple he salutes again, inviting him to enter, and in the advance up the court he salutes three times.[18]

(*g*) When they arrive at the steps they mutually yield precedence three times.

(*h*) Then the Master of Ceremonies ascends, and

stands at the end of the eastern inner wall, facing west; and the guest, standing at the end of the west inner wall, faces east.

9. *The First Capping.*

(*a*) The attendants wash their hands at the west side of the used-water jar, and then go up, and stand within the chamber, facing west, and graded from the south.

(*b*) The assistant to the Master of Ceremonies spreads a mat near the end of the east inner wall, a little to the north, and facing west.

(*c*) The graduand issues from the chamber, and stands with his face to the south.

(*d*) The assistant lays out the coif-cloth, hatpin, and comb on the southern end of the mat.

(*e*) The principal guest salutes the graduand, who goes forward to the mat and sits down; after which the assistant combs his hair, and puts on him the coif-cloth.

(*f*) The guest goes down the western steps to wash his hands, while the Master of Ceremonies goes down those on the east, the guest declining the honour, and the Master of Ceremonies making a suitable reply.

(*g*) When the guest has finished his washing, he goes up the steps again, with one salute from the Master of Ceremonies and a corresponding yielding of precedence on the part of the guest. Then the Master ascends the eastern steps, and returns to his former place.

(*h*) The guest sits down in front of the mat and adjusts the coif-cloth; after which he gets up, and goes down one of the western steps. The attendant, carrying the dark cloth hat, comes up one of the steps, and, facing east, hands it to the guest.

(*i*) The guest takes the back of the hatband in his right hand, and the front of it in his left, and, going forward in stately fashion, pronounces a blessing, sits down as before, and puts the hat on the graduand. He then gets up and returns to his place, after which the attendant finishes the fixing on of the hat.

(*j*) When the capped youth rises, the guest salutes him, and he goes to the chamber, puts on the black square-clothes and the russet knee-caps, and, issuing from the chamber, stands with his face to the south.

10. *The Second Capping.*

(*a*) The guest salutes the graduand, who then advances to the mat and sits down. His hair is combed, and the hairpin adjusted by the assistant. Then the guest washes his hands, and adjusts the coif-cloth as before. Afterwards he goes down two of the western steps and, receiving the skin cap with the hinder part in his right hand and the front in his left, advances, pronounces a blessing, and puts it on as before. After this the assistant finishes the tying of the pin-cord.

(*b*) When the graduand rises the guest salutes him, and he goes to the chamber and puts on the white surcingle and knee-caps, and, assuming a grave air, issues from the chamber and stands with his face to the south.

11. *The Third Capping.*

(*a*) The guest goes down all three of the western steps, and receiving the russet cap, puts it on the graduand. He, for this occasion, puts on the crimson skirt and the red knee-caps, the remainder of the details being as before.

(*b*) Then the skin cap, the cloth cap, the comb, and the mats are removed and taken into the chamber.

CHAPTER II

THE CAPPING OF AN ORDINARY OFFICER'S SON (PART II.)

1. *The Pledging of the Graduand.*

(*a*) A MAT is spread to the west of the room door.

(*b*) The assistant washes his hands, and a cup also in the chamber, and ladling into it from the single wine-holder a cupful of must,[1] places a spoon on the cup, with its bowl to the front.

(*c*) The guest then salutes, and the graduate goes up to the mat and stands on the west side of it with his face to the south. The guest at the east of the door receives the must and presents it, the ladle handle foremost, standing in front of the mat, with his face to the north.

(*d*) The graduate, standing to the west of the mat, bows and accepts the goblet; and the guest, with his face eastward, returns the bow.

(*e*) The assistant to the graduate then brings forward the relishes, dried flesh and hash.

(*f*) The graduate goes to the mat and sits down. With his left hand he grasps the goblet, while with his right, dipping a piece of the dried flesh into the hash, he makes an offering of the relishes.[2] Then he pours three libations of the must, using the spoon for the purpose, and gets up. Going to the end of the mat, he seats himself and tastes the must, puts the spoon into it, and, getting up, steps off the mat, sits down, lays

down the goblet, and bows. He then takes the goblet and rises. The guest bows in return, whereupon the graduate lays down the goblet to the east of the relishes.

2. *Visiting the Mother.*

(*a*) The graduate then leaves his mat, and, facing north, sits down, takes the dried flesh, descends the west steps, and goes to the eastern outer wall, where, facing north, he presents himself before his mother.

(*b*) The mother bows on receiving the flesh, the son bowing as he invites her to accept it, the mother bowing once more.

3. *Giving the "Style."*[3]

(*a*) The guest then goes down the west steps, and takes his place in line with the western inner wall, facing east. The Master of Ceremonies goes down the eastern steps and returns to his former place.

(*b*) The graduate stands to the east of the western steps with his face to the south, and the guest calls him by his Style, the graduate responding suitably.

4. *The Guest leaves, and goes to the Robing-Tent.*

(*a*) When the guest leaves, the Master of Ceremonies accompanies him beyond the door of the temple.

(*b*) The Master of Ceremonies offers a cup of must to the guest, who excuses himself, but finally accepts, and then goes to the robing-tent.

5. *Visiting the Relations, Male and Female.*

(*a*) When the graduate visits his male relations, these bow twice, and he returns their bows. When he visits those who assisted at the ceremony he bows with his face to the west, in the same fashion.

(*b*) When he goes into the side apartments to visit his aunts and elder sisters he uses the same forms as when visiting his mother.

6. *Visiting the Ruler, Ministers, Great Officers, and Retired Officials of his District.*

He then changes his clothes, puts on the black hat, black square-clothes, and russet knee-caps, lays a present of a pheasant before the palace, and asks permission to visit the Ruler. Thereafter he takes a present and visits the ministers and retired officials.

7. *Pledging the Guests.*

(*a*) The Master of Ceremonies then pledges the principal guest with a single offering of the cup.

(*b*) When the Master of Ceremonies gives the parting cup to the guest, he accompanies it with a bundle of silk and a pair of skins.

(*c*) Those who assisted at the ceremony all drink at this time, but the assistants of the graduate are treated as ordinary attendants, and nothing more.

(*d*) When the guests are leaving, the Master of Ceremonies accompanies them to the outside of the outer gate and bows twice. Thereafter returning the meat-stand belonging to the principal guest.

8. *The Pledging.*

(*a*) If must is not used in the State at this ceremony, then wine is employed at the pledging.

(*b*) The wine-holders are placed between the chamber and the door of the room, consisting of two jars on a stand, that with the "Dark Wine"[4] being on the west, and each with a ladle on top, its handle pointing south.

(*c*) Alongside the used-water jar is a cup-basket, on the west of it, facing squarely south.

(*d*) At the first capping dried flesh and hash are served. The guest goes down the west steps, and taking a cup from the basket, washes it; the declining of the honour being as before, he finishes the washing, goes up the steps, and fills the cup.

(*e*) The graduate bows as he receives the cup, the guest bowing in reply as before.

(*f*) The graduate goes on to his mat and sits down. Holding the cup in his left hand, he makes an offering of the dried meat and hash, offers the wine, rises, sits at the end of his mat, and tastes the wine. He leaves his mat and bows, the guest bowing in reply. Thereupon the graduate lays down the cup to the east of the relishes, and takes his stand to the west of the mat.

(*g*) The relishes and the cup are removed, but not the wine-holder or the mat.

(*h*) At the putting on of the skin cap the ceremonial is as before; but at the second drinking fresh wine is used, the rest being as before.

(*i*) At the putting on of the russet cap the ceremonial is as before, and at the third drinking they have a stand of disjointed dry meat,[5] which is tasted, the rest being as before.

(*j*) Then the graduate faces north, and, taking the dried flesh, goes to see his mother.

9. *When an Animal is Slaughtered.*

(*a*) If an animal is slaughtered for the occasion, it is a single sucking-pig, whose whole carcass, after division, is placed on the stand. The lung,[6] cut lengthwise, is placed with the pork in the tripod, and the carrying-pole and the cover are set out.

(*b*) For the first drinking the arrangements are as before.

(*c*) For the second drinking they set out a pair of wooden holders containing pickled mallows and snail-hash, and a pair of splint-stands with chestnuts and dried flesh.

(*d*) For the third drinking the wine is changed as for the second drinking. The setting of the meat-stand and the tasting are as before, the part tasted being the lung.

(*e*) When the pledging is finished, the taking by the graduate of the splint-holder of dried flesh and his going down to visit his mother are as before.

10. *The Capping of an Orphan.*

(*a*) If the graduand is an orphan, the apprising and bidding of the guests are done by one of his uncles or an elder brother.

(*b*) On the day of the capping, the graduand, as Master of Ceremonies, dresses in coloured clothes, and with hair tied up, goes to meet the guests. The bowings, salutings, and his standing at the end of the east wall, are done as the Master of Ceremonies would do them in ordinary circumstances, and the ceremony proper is carried out at the top of the eastern steps.

(*c*) The bowings by the graduand are performed at the top of the eastern steps, with his face to the north. The guest at the head of the western steps bows, facing north.

(*d*) If there is an animal slain, the tripod is taken from the storehouse and set outside the temple door, near the wall of the eastern gatehouse, and facing north.

11. *The Capping of a Concubine's Son.*

If the graduand is the son of a concubine, he is capped outside the chamber, with his face to the south, and the pledging follows in the same place.

12. *In the Event of the Mother not being available.*

In the event of the mother not being available, someone is sent to receive the dried flesh for her below the western steps.

13. *The Form for Apprising the Guests.*

(*a*) In apprising the principal guest the Master of Ceremonies says: "I, So-and-so, have a son, So-and-so, who is about to be endued with the black cloth cap, and I hope that your honour will teach him by conducting this ceremony."

(*b*) To this the guest replies: "I am not clever, and I fear that through not being able to manage affairs, I shall bring disgrace on your honour. I venture to decline."

(*c*) The Master of Ceremonies replies: "I still hope that your honour will give him the benefit of your exalted instruction." Whereupon the guest replies: "Since your honour has repeated his commands, dare I do other than consent?"

14. *The Form for Bidding the Principal Guest.*

In bidding the guest selected to perform the capping ceremony, the Master of Ceremonies says: "I, So and-so, am about to endue So-and-so with the cloth cap, and hope that your honour will be present. I venture to bid you to be the principal guest on the occasion." The reply is: "Can I do other than rise early on that morning?"

15. *The Blessings at the Cappings.*

(*a*) At the first capping the blessing runs: "In this auspicious month, and on this lucky day, we endue you with the headgear for the first time. Put from you your childish thoughts, and see that you keep guard upon the virtues of your manhood. Then shall your years all be fair, and your good fortune grow from more to more."

(*b*) At the second capping it runs: "In this lucky month, at this auspicious hour, we add to your garments. Guard reverently your demeanour, preserve the integrity of your virtue. Then will your years be without end, and good luck attend you for ever and ever."

(*c*) At the third capping it runs: "In this best of years, and most auspicious of months, we complete the tale of your robes. Your kinsmen are all here to perfect this virtuous act. May your years be age long, and Heaven's blessing attend you."

16. *The Blessing when the Must is Drunk.*

When the must is drunk, the blessing runs thus: "Sweet must and strong, good meats, fine flavours. Take them reverently and offer them that you may confirm your good fortune, and receive the blessing of Heaven, and life everlasting."

17. *The Blessing at the Pledging.*

(*a*) For the first cup it runs: "Fine wine and clear, good food, right time. As we first put on your headgear your kinsmen are all here. Filial piety and brother love are at their best. See that you keep them so."

(*b*) At the second cup it runs: "Fine wine well cleared; good relish and dried flesh. We add to your robes, for the rites have their order. Pour out your libation from this noble cup, and may Heaven's blessing be yours."

(*c*) At the third drinking it runs: "Fine wine, good flavours, holders of splint and wood decked for the feast. We complete the tale of your robes. The meat is divided and laid on the stand. May Heaven's blessing attend you, and happiness beyond all bound."

18. *The Blessing at the Giving of the "Style."*

At the giving of the Style the blessing runs thus: "Now that the ceremony is complete, I announce your Style in this auspicious month, and on this lucky day. May that Style become greatly honoured, and may you attain to eminence, holding fast to what is right, for right leads to happiness. May you receive and ever hold this gift." Then he addresses him as eldest son of such and such a Style. If second, third, or youngest son, the appropriate character is used according to his status.

19. *Regarding Shoes*

(*a*) With regard to shoes: In spring and summer they use bean fibre cloth. Black shoes go with the black square-clothes. The broad toes, binding, and selvedge are all purple, the selvedge being an inch wide.

(*b*) With the white surcingle white shoes are worn, whitened with frog-lime. The toes, binding, and selvedge are black, this last being an inch broad.

(*c*) With the russet cap crimson shoes are worn with black toes, binding, and selvedge, the last being an inch broad.

(*d*) In the autumn and winter leather shoes are allowed.

(*e*) Shoes of undressed coarse cloth[8] are not recognized as suitable for such occasions.

20. *Four Notes.*

(1) *The Idea Underlying the Use of the Black Cloth Hat.*

The hat used at the first capping is of dark silk. In the remotest antiquity[9] undyed cloth was worn as a head-dress, and they dyed it for use when fasting before a sacrifice. As to the lappets, Confucius said: "I have never heard of them as worn by the ancients. If you wear the hat, you may dispense with the lappets."[10]

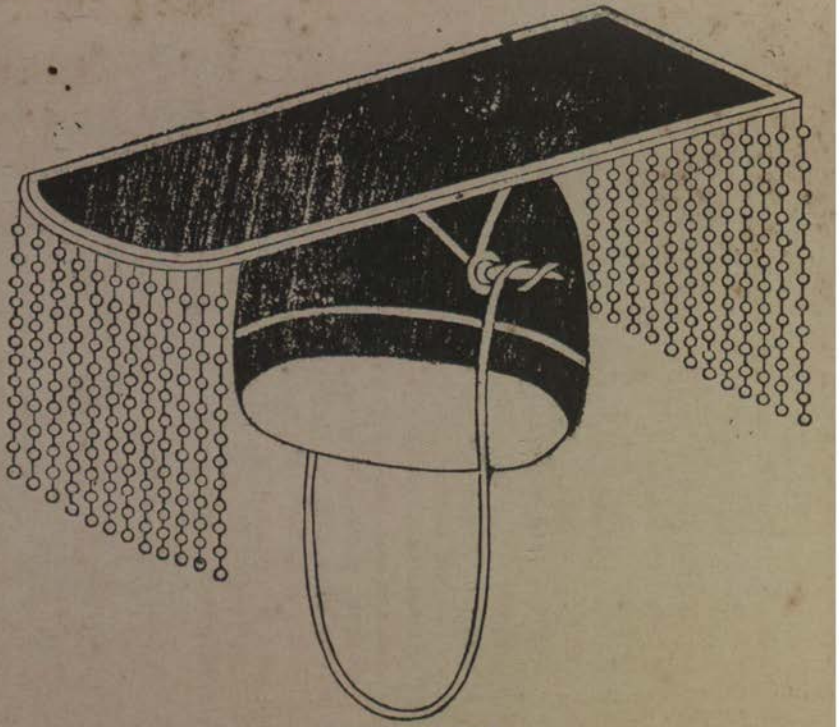
(2) *The Capping of the Heir.*

The heir is capped at the head of the eastern steps to make clear the fact that he is to succeed his father. He is offered the wine in a guest's place to express the honour of his having attained the status of a man. The three cappings are of a progressive stateliness, being intended to intensify the feelings with regard to the significance of the ceremony. The giving of the Style[11] following upon the capping is meant to keep in honour the name he got from his parents.

(3) *A Comparison between the Hats in Use under the Three Dynasties.*

(*a*) The *Sui-mao*[12] (that which gives dignity to the appearance) was the fashion of the Chou dynasty. The *Chang-fu* (that which shows the respectable man) was used under the Yün dynasty. The *Wu-chui*[13] was the hat of the Hsia dynasty.

(*b*) Under the Chou dynasty the russet cap was called *Pien* (bright and great). Under the Yün it was



FULL-DRESS HAT.

To face p. 16.

called *Hsŭ* (the coverer). Under the Hsia dynasty it was called the *Hsiu* (the gatherer up of the hair).

(*c*) Under all three dynasties they used the white deer-skin cap and white surcingle.

(4) *The Capping of a Great Officer.*[14]

(*a*) There is no ceremony for the capping of a great officer, although the ceremonial for his marriage is on record, because in ancient times a man was not preferred to this office until he reached fifty. That being so, how could there be the capping of a great officer?

(*b*) Special ceremonial for capping the son of a duke or marquis was not elaborated until the end of the Hsia dynasty.

(*c*) The heir-apparent of the Emperor was capped in the same fashion as the son of an officer. No one n the empire is born noble.

(*d*) A man is permitted to succeed to his father as feudal duke in the expectation that he will imitate his father in his ability to rule. The bestowal of office, coupled with a title, marks a decline in the ancient virtues. The giving of a posthumous title is a custom of our own time. Long ago officers received no title when alive, and no posthumous titles were conferred upon them after their death.

CHAPTER III

THE MARRIAGE OF AN ORDINARY OFFICER
(PART I.)

1. *Sending the Present.*

(*a*) IN making known his intentions to the father of the girl, the father of the young man sends a wild goose.

(*b*) The girl's father spreads a mat[1] for the ancestral spirit to the west of the door of the room in the ancestral temple, the upper end of it being to the west; and at the right end of the mat he places a body-rest.

(*c*) When the messenger with the present arrives, dressed in dark square-clothes,

(*d*) The usher goes out to ask his business, and then enters and announces it.

(*e*) The host, dressed like the messenger, goes to meet him outside the door, and bows twice, the messenger not bowing in reply.[2] Then the host invites him with a salute to enter.

(*f*) When they come to the temple gate, the host invites the guest with a salute to enter. In their progress up the court there are the three customary salutes; and when they come to the steps they yield precedence three times.

(*g*) The host precedes the guest, going up the eastern steps, and faces westward, while the guest goes up the west steps, and, standing under the main beam[3] of the hall, delivers his message, the host

bowing twice at the top of the eastern steps, with his face north.

(*h*) The host, standing between the pillars, and facing south, receives[4] the goose.

(*i*) Thereafter the visitor descends the steps and leaves. The host also descends, and hands the goose to his head servant.

2. *Asking the Girl's Name.*[5]

(*a*) When the messenger from the father arrives, the usher goes out and invites him to state his business.

(*b*) The messenger, holding a goose in his hands, requests permission to be allowed to ask the girl's name, and the host, through the usher, consents. The visitor then enters and hands over the present to the host, observing the ceremonial already described.

3. *Giving Must to the Visitor.*[6]

(*a*) The usher goes out and invites the guest to state his business. When he has finished the usher goes in and communicates it, and afterwards goes out and asks the visitor's permission to entertain him.

(*b*) The visitor formally declines, but eventually consents.

(*c*) When the visitor has entered the robing-tent, the host removes the body-rest, and changes the mat round, putting its head to the east. Then he sets a single wine-holder, one jar of must, in the chamber and to the east side.

(*d*) The host goes outside the temple door to meet the guest, and after three salutes and yieldings of precedence as before, they ascend the steps. The host, facing north, bows twice, and the visitor, at the

head of the western steps, faces north and bows in return. The host dusts the body-rest, and, taking it by the left end, bows and presents it. The guest takes it, and, withdrawing, faces north, and sets it on the left side of the mat. He then goes to the top of the western steps and bows in reply.

(*e*) An assistant ladles out the must from the jar in the chamber, and, putting the horn spoon on the cup, bowl to the front, goes out of the chamber.

(*f*) The host receives the must, holding the handle of the spoon[7] to the front, goes to the front of the mat, and faces north-west. The guest bows, and taking the must, retires to his place. Then the host, at the head of the eastern steps, bows, inviting him to drink.

(*g*) The assistants bring forward the dried flesh and hash and place them in front of the mat. The guest goes to the mat, and, sitting down, takes the goblet in his left hand, and with his right makes an offering of the dried flesh and hash, and thereafter pours a libation with the ladle. At the top of the western steps he sits down, facing north, and tastes the must. He then places the spoon in the cup, rises, sits down again, sets the goblet to the east of the relishes, and bows, the host bowing in return.

(*h*) Thereafter the visitor goes on to the mat, and, setting the goblet to the west of the relishes, withdraws from the mat, turns his face to the north, sits down, and lifts the dried flesh to remove it, the host declining the honour.

(*i*) Then the guest goes down the steps, hands the dried flesh to an attendant, and goes out, the host attending him beyond the door, and bowing twice as the guest takes his leave.

4. *Sending News of the Favourable Divination.*[8]

In announcing the favourable result of the divination, a wild goose is presented. The ceremonial observed is similar to that with which the present was given.

5. *The Sending of the Evidences.*

The presents sent by the father of the young man to complete the preliminaries are a bundle[9] of black and red silks and a pair of deer-skins.

6. *Asking the Time of the Ceremony.*

A wild goose is sent by the messenger who goes to ask of the girl's father the time for the ceremony. He declines to name a time, and the messenger, assenting, announces the day which has already been discovered by divination, with ceremonial similar to that used in sending the evidences.

7. *Laying out the Vessels*[10] *and Meats.*

(*a*) When the day arrives, as the sun sets, the assistants place three tripods outside the door of the bridegroom's private apartments, on the east side facing north, and graded from the north. Their contents in order of importance are the two halves of a young pig laid together with the hoofs removed, the two things which are heaved up as an offering and then eaten, the lungs and the spine, two pieces of each, and two pieces of the lung for offering. In the second are fourteen fish. In the third is a complete carcass of a dried hare, the buttocks not being put with the rest, all being cooked. The carrying-poles and covers are also laid out.

(*b*) The used-water jar is set to the south-east of the eastern steps.

(*c*) The eatables laid out in the chamber are two holders of pickles and sauces and four holders of salted vegetables and hash, all of them covered with cloths. There are also four pots of millet, glutinous and panciled, all with covers.

(*d*) The Grand Soup[11] is kept warm on the cooking-stove to the east of the tripods.

(*e*) The wine-holder for the use of the married couple is placed in the room, under the north wall, and set upon a stand, the jar of Dark Wine[12] being to the west, and each covered with a coarse bean-fibre cloth, and having its ladle on it, handle southward.

(*f*) The wine-jar for use by the others is laid in the hall to the east of the chamber door, with no dark wine accompanying it, but with a cup-basket to the south of it containing four cups and a divided gourd.

8. *The Meeting in Person.*[13]

(*a*) The bridegroom, dressed in a russet cap, crimson skirt with black border, his attendants in suits all black, mounts a black-lacquered chariot, and is followed by two other chariots in attendance, with men preceding the horses, torch in hand.

(*b*) The carriage of the bride is similar to that of the bridegroom, but is provided with a broidered cover.

(*c*) When the bridegroom arrives outside the bride's father's door,

(*d*) The bride's father lays a mat to the west of the door of the room of his ancestral temple for the spirit of the ancestor, with its upper end to the west, and a body-rest to the right end of it.

(*e*) The bride, with her hair ornaments on, and wearing black silk clothes bordered with crimson,

takes her stand in the middle of the chamber, with her face to the south.

(*f*) Her duenna, with hair in the snood, and wearing the hairpin and dark clothes, stands at her right.

(*g*) The bridesmaid, dressed all in black and wearing snood and hairpin, and with a white and black mantle thrown over her clothes, stands behind her.

(*h*) The bride's father, in black square-clothes, meets the bridegroom outside the gate, and, with his face west, bows twice, the bridegroom responding with his face to the east. Then the father of the bride invites him with a salute to enter, and he, carrying a wild goose, follows him to the gate of the temple, where the father salutes him, inviting him to enter. Then, with the usual three salutations, they arrive at the steps, when the usual yieldings of precedence are gone through. Thereafter the father ascends the eastern steps, and turns his face westward, while the guest, ascending the western steps and facing north, lays down the goose and kowtows twice. After this the bridegroom goes down the steps and out, the bride following down the west steps, the father not going down the eastern steps to take leave of them.

(*i*) The bridegroom mounts the bride's carriage to drive it. As the bride approaches, he hands her the mounting-cord. The duenna, however, declines this for the bride, and she does not take it from his hand. But after he lets go, she takes hold and mounts the carriage herself.

(*j*) The bride and her duenna mount by a body-rest used as a step, and the latter throws over the bride's shoulders a light dust-cloak. Thereupon the bridegroom starts the horses, and after three revolutions of the wheels, gets down, and the driver takes his place.

(*k*) Then the bridegroom mounts his own chariot, and drives on ahead to his own door, in front of which he waits.

9. *The Bride and Bridegroom enter the House.*[14]

When the bride arrives, the host (*i.e.*, the bridegroom) invites the bride with a salute to enter. At the door of the sleeping-apartments he repeats the invitation. They go up by the west steps. The bridesmaid then spreads a mat in the lounge.[15] Then the husband enters the room and goes to the mat. The bride takes her stand to the west of the wine-jar, with her face to the south, and the bridesmaid and driver pour out water for each other and wash their hands in turn.

10. *The Meal.*[16]

(*a*) The assistants remove the cover of the wine-jar.

(*b*) Those who carry the tripods wash their hands, and, going out, remove the covers of the tripods and carry the latter in, and place them to the south of the eastern steps facing the west, and graded from the north. The ladles and meat-stands are brought in after the tripods and laid in their places.

(*c*) The attendants stand facing north to lay the meat on the stands, and then take them and stand in waiting.

(*d*) The men who ladle the contents out of the tripods then withdraw in the reverse order of their entrance, and take their places to the east of the door with their faces to the north, and graded from the west.

(*e*) The assistants lay out the sauces in front of the mat, and the chestnut relish and hash on the north of these. The meat-stands are brought in and placed to

the east of the wooden holders, the fish being next them on the east, and the dried flesh by itself to the north of the meat-stand.

(*f*) The assistants then set the glutinous millet[17] to the east of the condiments, and the panciled millet to the east again of that, while the Grand Soup is set to the south of the sauces.

(*g*) The corresponding condiments for the bride are set to the east side.

(*h*) The pickled vegetables and hash are set to the south of these, and graded from the north. The glutinous millet is laid to the north of the game, with the panciled to the west of it. The Grand Soup is laid out to the north of the sauces.

(*i*) When the driver has laid the corresponding mat for the bride, the assistants lift the covers of the pots of grain, and lay them down to the south of the pots, one on top of the other, for the man and for his wife.

(*j*) When the assistants announce that all is ready, the bridegroom salutes the bride, and she goes to the mat opposite him, when both make their offerings of the relishes, the two kinds of millet, and the lung.

(*k*) Then the assistant brings near the glutinous millet, and hands to the man and his wife the lung and the spine. Both eat, using the Grand Soup and the sauces. Then both offer and eat the heaved up things.[18]

(*l*) After three rounds of eating, their part of the feast ends, and the things are cleared away by the attendants.

11. *The Digestif.*[19]

(*a*) The assistant washes two cups, and, ladling wine into them, presents one to the bridegroom, who bows in receiving it, the assistant standing inside the door of the room, with his face to the north, and replying

with a bow. He also gives a cup to the bride in the same way.

(*b*) Another attendant serves the liver to follow, the man and his wife both making a wave offering of it, tasting it, and placing it on the holders.

(*c*) When they have emptied their cups, they both bow, and the attendants, returning their bows, take the cups.

(*d*) The second cups are given like the first, but there is no following them with meat.

(*e*) At the third giving of wine they use the split gourd, the ceremonial being as previously.

(*f*) The attendants then wash other cups, and, ladling wine into them from the jar outside the door, pledge one another. Then entering the door, and standing to the west of it, facing north, they lay down the cups and bow. The husband and wife both bow in reply. Then the assistants sit down, and, pouring a libation, finish their cups and bow. The husband and wife then bow in reply and rise.

12. *The Completion of the Marriage Ceremony.*

(*a*) The bridegroom then leaves the room, and the bride returns to her original place at the west of the wine-jar, and faces south.

(*b*) The dishes, being removed from the room, are laid out in the chamber in the order in which they were placed in the room, with the exception of the wine-jar, which is not removed.

(*c*) The husband takes off his robes in the chamber, the bridesmaid receiving them.[20] The bride takes off hers in the room, the driver taking them. The duenna then gives the bride another handkerchief.

(*d*) The driver spreads the bride's mat in the lounge, and the bridesmaid spreads the husband's[21] mat to the

east of it, each of them provided with a pillow, and with the feet of the sleepers to the north.

(*e*) The bridegroom goes in, and with his own hands removes the bride's tassel.[22]

(*f*) Then the candles are removed.

(*g*) In the chamber the bridesmaid eats what the bridegroom has left, and the driver what is left by the bride. The attendant ladles wine for them out of the outer wine-jar and gives it them.

(*h*) The bridesmaid remains in attendance outside the door of the room, to hear any call.

CHAPTER IV

THE MARRIAGE OF AN ORDINARY OFFICER (PART II.)

1. *The Bride visits her Father- and Mother-in-Law.*

(*a*) RISING at break of day, the bride performs her ablutions, puts on the coif-cloth and pin and the dark clothes, and goes to wait for an interview, outside the private apartments of her parents-in-law.

(*b*) When it is fully light an assistant announces to them her coming. Then a mat having been spread at the top of the eastern steps, the father-in-law goes to it, while another is laid to the west of the chamber door, and facing south, and to this the mother-in-law goes.

(*c*) Then the bride takes a basket of dates and chestnuts,[1] and, entering the door,[2] ascends by the western steps. She goes forward, and bowing, lays the basket[3] before the mat.[4]

(*d*) The father-in-law lays his hand on her gifts, rises, and returns her bow, whereupon she returns to her former place and bows again.

(*e*) Going down the west steps, she takes a basket of dried spiced meat, and, reascending the steps, advances and bows with her face to the north, after which she lays the basket on her mother-in-law's mat. The mother-in-law, sitting, takes the basket, rises, bows, and hands it to the assistant.

2. *Giving Must to the Bride.*

(*a*) The parents-in-law then help the bride to must.

(*b*) The mat for her is spread outside the room, between the door and the window.

(*c*) The single wine-holder is a jar of must set in the chamber. The bride stands in an attitude of expectancy to the west of this mat.

(*d*) The assistant ladles out the must, and lays on the cup a spoon, with its handle to the front. He issues from the chamber, and stands in front of the mat, with his face to the north. The bride faces east, bows, and takes the cup. Then the assistant, at the top of the west steps, faces north and bows, inviting her to drink. She bows again, and forthwith dried flesh and hash are served.

(*e*) The bride goes to her mat, and, grasping the cup in her left hand, makes an offering of the relishes with her right, and thereafter pours a triple libation of must with the spoon. She leaves the mat, and, facing east, sits down and sips the must. Thereafter she puts the spoon in the goblet, and, rising, bows. The assistant then bows in return, whereupon she bows, and lays down the cup to the east of the relishes; then faces north, and, sitting down, lifts the dried flesh, and, rising, goes down the steps and out, handing the flesh to her attendant outside the door.

3. *The Bride presents Food to her Parents-in-Law.*[5]

(*a*) The parents-in-law then enter the room, and the daughter-in-law washes her hands and presents food to them.

(*b*) This consists of a young pig, the two halves[6] of the carcass being laid on separate stands; but no fish, game, or panciled millet being served with the pork.

The stands are laid side by side, and graded from the south, the condiments being as at the bridal meal.

(*c*) The bride assists the parents-in-law at their offering before eating, and when the eating is finished, one cup is drunk, with nothing to follow it.[7]

(*d*) The mat for the bride is spread at the foot of the north wall.

(*e*) The bride removes the remains of the meal and places them in front of her mat in the order in which they were laid out before the parents, grading them from the west. She then proceeds to eat these remains; but the father-in-law declines to allow it, and sets down fresh sauce, because the other had been soiled by his fingers.

(*f*) Then the bride proceeds to eat her mother-in-law's leavings, the driver assisting her to offer the relishes, the glutinous millet and the lung. She heaves up the lung and the spine, and then eats of them. When she is finished, her mother-in-law offers her a *digestif*, which she receives with a bow, the mother-in-law bowing as she invites her to drink it. She sits down, pours a libation, and finishes the cup, which the mother-in-law receives and places in the cup-basket.

(*g*) The bride then removes the food to the chamber, where the remains are eaten by the bridesmaid and the driver,[8] the mother-in-law handing them cups of wine. Although the bridesmaid may not happen to be the bride's younger sister, she is given precedence of the driver. On this occasion they use the inversion which obtained when the bride and bridegroom had eaten.

4. *The Parents-in-Law give a Feast*[9] *to the Bride.*

(*a*) The father- and mother-in-law unite in giving a feast to the bride, using the ceremonial of the single

offering of wine. The father-in-law washes the cup at the southern water-jar below the east steps, and the mother-in-law washes hers at the northern jar in the chamber, and at the conclusion of the drinking ceremony the cup is laid down to the east of the relishes.

(*b*) The father- and mother-in-law then descend before the bride by the western steps to indicate their demission of their position in the house, and the bride thereafter descends by the eastern steps, assuming the position they have demitted.

(*c*) The stand used by the bride is sent back to her people, with the remaining meat on it.

5. *The Entertainment of the Escort.*

(*a*) The father-in-law, when entertaining the bride's escort, uses the ceremonial of the single presentation of the cup. He accompanies this pledging with bundles of silk brocade. The mother-in-law, in feasting the women of the escort, also presents rolls of brocade along with the cups.

(*b*) Should the bride have come from another State, parting presents of rolls of brocade are given to her escort, who in this case are men only.

6. *The Presentation of Vegetables.*

(*a*) If the parents of the bridegroom have died before the marriage takes place, then three months after the event the bride goes to the ancestral temple and offers vegetables.[10]

(*b*) The mat is spread for the father's spirit in the lounge, facing east; another for the spirit of the mother on the north side, facing south, with, in each case, a body-rest to the right.

(*c*) The liturgist[11] and the bride both wash their hands at the water-jar outside the temple door. Then the bride takes up her basket of vegetables, and the liturgist leads the way into the room. In making the announcement to the spirit of the father-in-law the liturgist says, using the bride's own surname: "Miss So-and-so, who has come to your family as a wife, presumes to set these beautiful vegetables before her noble father-in-law, his honour So-and-so."

(*d*) The bride bows, hands to the ground,[12] and, sitting thereafter, lays down the vegetables to the east of the body-rest, and at the head of the mat. When she has gone back to her place she bows again as before.

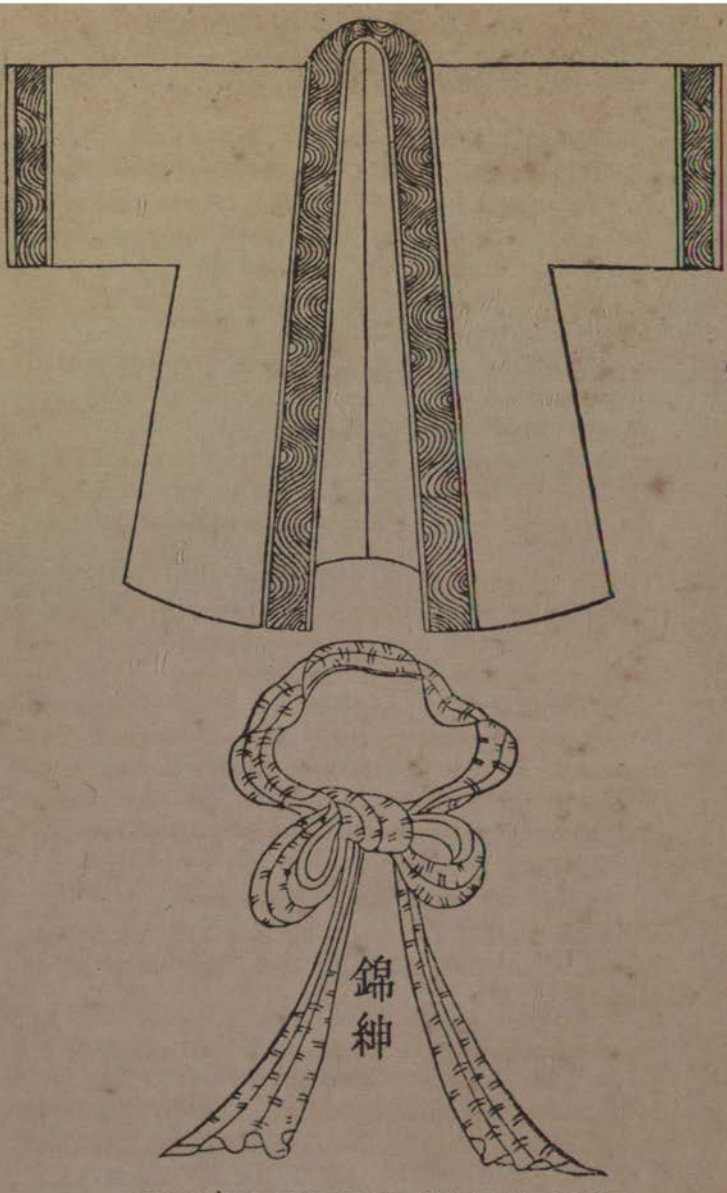
(*e*) Then she goes down from the hall, and takes another basket of vegetables, with which she enters the room. In announcing her the liturgist says: "Miss So-and-so, who has come as a wife to your family, ventures to announce herself to her noble mother-in-law, *née* So-and-so." She places the vegetables on the mat, and conducts the rest of the ceremony as before.

(*f*) The bride leaves, and the liturgist closes the window and the door.[13]

(*g*) Thereafter an old servant of the family treats the bride to must in the chamber, facing south, and using the same ceremonial as the parents would have used if they were alive.

7. *The Feast, when the Parents-in-Law are Dead.*

The feasting of the men and women of the bride's escort is done by the bridegroom with the same ceremony as his father and mother would have used.



YOUTH'S EMBROIDERED COAT AND GIRDLE.

To face p. 33.

8. *Sixteen Notes.*

(1) *The Time and the Things used.*

(*a*) In the ceremonial at the marriage of an officer's son the acts are timed for dusk[14] (in the case of the bridegroom) or dawn (in the case of the messengers). All the intimations are received in the ancestral temple.[15] There is nothing improper[16] in the language and so disgrace is avoided.

(*b*) No dead animals are used as presents, and the skins and silks are such as are capable of being made into articles of use.

(*c*) For the dried game they use carcasses that have been freshly killed and cured. The fish used are of the perch kind. The beasts killed must be perfect.

(2) *The "Pinning"[17] of a Girl.*

(*a*) When a girl is promised in marriage, she is formally invested with the hairpin, and treated with must, getting her Style at the same time.

(*b*) Then, if the shrine[18] of her great-great-grandfather has not been eliminated, she is taught deportment and handiwork for three months in the palace of the reigning Duke; otherwise her education is conducted for three months in the house of the chief of the sept.

(3) *On Asking the Bride's Name.*

When the girl's name is being asked, her father, having received the goose, turns and faces west before replying.

(4) *The Regulation for the Libation of the Must and the Taking of the Dried Flesh.*

In offering the must the offerer dips the spoon into the goblet and pours one libation; then dips again and

pours two. The guest lifts the dried flesh in his right hand, and then uses the left to hold it up. When he has finished, he takes the flesh with him and holds it when making his report.

(5) *On Carrying the Skins.*

(*a*) In presenting the evidences they take the skins, and fold them with the coloured surface inside, holding the feet together, the head being to the left. The carriers enter one after the other, and grade from the west. They then advance up one-third of the court.

(*b*) When the messenger has communicated his message, the carriers drop the off-legs and display the coloured hair. The father of the girl receives the silks, and the attendants appointed to receive the skins come out from the east side, and, passing behind the carriers, stand on their left and take the skins. They then sit down and double up the skins, and return in order the reverse of that in which they came forward, retiring to the east outer wall.

(6) *The Pledging of the Daughter and the Mounting of the Chariot.*

(*a*) The father pledges his daughter with must in the chamber, and then awaits the bridegroom's coming in person to meet the bride. The mother at the same time stands outside the chamber, facing south.

(*b*) The girl goes out by her mother's left hand, and the father, taking his stand at the head of the eastern steps, with his face to the west, admonishes her that she shall preserve her integrity of character. As to her clothes and hairpin, her mother, standing at the head of the western steps, admonishes her with regard to these. Neither of the parents goes with her down the steps.

(*c*) As the bride mounts the chariot, she makes use of a body-rest. Two of the attendants steady it, sitting one on each side.

(7) *On the Dark Wine.*

When the bride enters the door of her husband's private apartments, the cover of the wine-holder is removed by the attendant, and three measures of Dark Wine are ladled into the holder, the rest of the water being thrown out below the hall and between the steps. Thereafter a ladle is put on the jar.

(8) *On the Basket.*

The covering of this basket is of black cloth on the outside, and crimson within, and it is laid on a stand provided for the purpose. After the father has bowed his reply, the basket is removed by the steward.

(9) *On the Feasting of the Bride, and the Feastings by the Women of Each Other.*

(*a*) The mat for the bride, and the relishes are laid out in the chamber.

(*b*) At the feasting of the bride the mother-in-law brings on the relishes, while the cup is offered by the father-in-law.

(*c*) The water-jar for the use of the women is placed in the northern part of the chamber, in a line with the north-east corner of the room, and with a cup-basket to the east of it. They face north to wash their hands.

(*d*) When the bride offers a toast to her father-in-law she changes the cup, and herself brings forward the relishes.

(*e*) The bride does not dare to accompany her father-in-law down the steps to excuse herself the honour of his washing a cup for her; so when he descends, she withdraws into the chamber, and does

not dare to bow in acknowledgment of the washing, as these would be the acts of an equal.

(*f*) In their entertainment of one another the women do not go down the steps to wash the cups.

(10) *On the Time after which a Wife may take Part in the Sacrifices.*

It is not until she has been three months in her husband's house that a woman may take part in sacrifices.

(11) *In the Case of the Wife of a Son by a Concubine.*

In such a case someone is deputed to pledge the bride, and she does not offer food to her parents-in-law.

(12) *Forms for the Five Different Occasions in Connection with the Preliminaries of the Marriage Ceremony.*

(*a*) The form used when first speaking of the marriage is to the usher: "His honour, of his grace, is giving a housewife to So-and-so."

(*b*) "My master So-and-so, in accordance with the custom of the ancients, has sent me. Will you be good enough to receive this present?"

(*c*) The reply to this is: "My daughter is dull and unteachable, but if his honour lays his commands on me, I cannot refuse to obey them."

(*d*) Then, when the messenger communicates his message to the father of the girl, he says: "I presume to offer this present."

(*e*) In asking for the girl's name the messenger says to the usher: "I am instructed that my master is about to submit the name to divination. I venture to ask her name."[19]

(*f*) To this the reply is: "Since it is his honour who commands it, and who, moreover, has selected

this girl from among my poor stock, I dare not decline to comply."

(*g*) At the treating of the messenger the host says: "Since your honour has come on business to my house, I use the custom of ancient time, and ask to be allowed as an assistant to offer you must."

(*h*) To which the reply is: "Since the business which I have come upon is already finished, I venture to decline the honour."

(*i*) To this the host replies: "According to the custom of the ancients, I venture to press my invitation."

(*j*) And the guest answers: "Since I cannot secure permission to decline, dare I do other than obey?"

(*k*) In taking word of the favourable result of the divination, the messenger says: "Your honour communicated the name, and commanded that it be submitted to divination. The result is favourable, and my master has sent me to report, as I venture to do now."

(*l*) The reply of the girl's father is: "My child is without instruction, and I fear that she will be unworthy. But if luck accrues to her, I shall share it, so I dare not decline the alliance."

(*m*) At the sending of the evidences the messenger says to the usher: "His honour has communicated his distinguished intention to present a wife to So-and-so. My master, in accordance with the custom of the ancients, sends a pair of skins and a bundle of silk, ordering me to invite your honour to accept these evidences." When he communicates his message to the father, he says: "So-and-so ventures to present these evidences."

(*n*) The reply is: "His honour, in accordance with the custom of the ancients, has sent me this rich present, which I dare not refuse. Dare I neglect to implement his instructions?"

(*o*) In asking for the time the messenger says: "His honour has commanded, and my master has already hastened to receive his commands. There is no occasion for mourning among the three grades[20] of his relations just now, and so he sends me, who dare to ask you to name the happy day."

(*p*) The reply to this is: "I have received his honour's commands, and they shall be obeyed."

(*q*) The messenger then says: "So-and-so has ordered me to receive your honour's commands."

(*r*) The girl's father then replies: "I am determined to give heed to his honour's commands."[21] At which the messenger answers: "So-and-so has sent me to receive your commands; but if your honour is unwilling to name a day, dare I not do it?" He thereupon says: "It will take place on such and such a day."

(*s*) To this the girl's father replies: "Dare I not respectfully wait on his honour's pleasure?"

(*t*) When the messenger returns, he says in reporting: "The work entrusted to me is carried out, and I venture to bring to your notice the ceremonial presents entrusted to me, and report."

(*u*) At this the host replies: "I receive the message."

(13) *The Words used at the Pledging of the Son by His Father.*[22]

(*a*) When the father pledges his son, as the latter is about to set out to meet his bride, he commands him saying: "Go meet your helpmeet, and so enable me to fulfil my duties in the ancestral temple.[23]

(*b*) "Be diligent in taking the lead as husband, but with respectful consideration, for she is the successor of your mother. Thus will the duties of the women in our family show no signs of decay."[24]

(*c*) To which the son replies: "Yes, but I fear I shall not be equal to the task. Still, I dare not neglect your commands." Whereupon he bows and accepts the cup.

(14) *The Words Used at the Meeting in Person and at the Escorting of the Bride.*

(*a*) When the son-in-law arrives to claim his bride, the usher invites him to state his buisness. He replies: "His honour has ordered my father to send me this evening with instructions to fulfil his honour's commands." To this the girl's father replies: "I am determined respectfully to provide all that is necessary, and wait on his pleasure."

(*b*) As the father is conducting his daughter to the steps, he says: "Be careful and reverent. Day in day out disobey no command of your new parents."

(*c*) When the mother is giving the girl her bridal sash, and tying on the handkerchief, she says: "Be diligent and reverent. Day in day out disobey no rule of the household."

(*d*) When her father's concubine has accompanied her to the inner side of the temple gate, she gives her a purse-girdle, and emphasizes the parents' commands, instructing her as follows: "Reverently regard what they said to you. Observe what they told you. Day in day out let there be no fault to find with you. When you look at this girdle remember these things."

(*e*) In declining the mounting-strap on behalf of the bride, the duenna says: "She has not been taught, and so has not knowledge sufficient to exchange ceremonies with you."

(15) *Instructing the Messenger.*

(*a*) If the father of the son and heir is dead, then the mother gives the instructions to the messenger

If both parents are dead, he himself gives the instructions.

(*b*) In a like case the son of a concubine issues the instructions in the name of the son and heir.

(*c*) In like circumstances also a younger brother issues the instructions in the name of his elder brother.

(16) *If there has been no Meeting in Person of the Bride.*[25]

(*a*) If the bridegroom does not go in person to meet the bride, then three months after[26] the bride has gone to her new home, he goes to visit her parents, and says: "I, who have already secured this alliance without coming to the house, now ask for an interview."

(*b*) To this the father-in-law replies: "I have already obtained a share in this alliance accomplished without this house, but as my child has not yet taken part in the washing of the sacrificial vessels, I did not dare to pay you a visit. Now, however, your honour has demeaned himself by coming to my house. I pray you return to your mansion, and I shall hurry off to visit you."

(*c*) The son-in-law replies: "I have come with no other purpose than this visit, and I have no sufficient reason for allowing you to demean yourself by doing as you say. I pray you be good enough to end this by granting me an interview."

(*d*) The father answers: "Since you give the marriage as your reason, I dare not persist in declining. Dare I not permit the interview?"

(*e*) Then the father-in-law goes out by the left of the door, and stands facing west, while the son-in-law, entering the great door, stands facing east, and lays down[27] the pheasant which he has brought as a present. Then, bowing twice, he goes out.

(*f*) The usher then takes the gift out the door, and asks the visitor to take it and hand it to his father-in-law.

(*g*) He formally declines, but ultimately consents, and, taking the pheasant, enters. The father-in-law bows twice as he takes it, the son-in-law bowing twice as he invites him to accept it, and then going out.

(*h*) In order to visit his mother-in-law he again enters, and she stands within the eastern leaf of the door, which she has shut to.

(*i*) The son-in-law stands outside the door, with his face to the east. Then the lady bows once, and he replies. She bows a second time, and he goes away.

(*j*) The father-in-law then invites the son-in-law to drink must, and, after mutually bowing and yielding precedence, they enter. In drinking, the single offering of the cup is used, and the mother-in-law serves the relishes. After the son-in-law lays down the cup, there is no present given.

(*k*) When the son-in-law goes away the father-in-law takes leave of him with two bows.

CHAPTER V

THE VISITS OF ONE ORDINARY OFFICER TO ANOTHER

1. *The First Visit.*

(*a*) THE presents at such visits are in winter a freshly killed pheasant, and in summer one whose flesh has been dried.[1] In both cases the bird is held up in both hands, the head being to the left.

(*b*) The visitor says: "I have desired an interview for some time, but have had no justification for asking for it; but now his honour So-and-so orders me to an interview."

(*c*) The host replies: "The gentleman who introduces us has ordered me to grant you an interview. But you, sir, are demeaning yourself by coming. I pray your honour to return home, and I shall hasten to present myself before you."

(*d*) The guest replies: "I cannot bring disgrace on you by obeying this command. Be good enough to end by granting me this interview."

(*e*) The host replies: "I do not dare to set an example as to how a reception of this kind should be conducted, and so I persist in asking your honour to return home, and I shall call on you without delay."

(*f*) The guest answers: "It is I who do not dare to show that example, and so I persist in asking you for an interview."

(*g*) The host replies: "As for me, as I have failed to receive permission to decline this honour, I shall not press it further; but I hear that your honour is offering me a present, and this I venture to decline."

(*h*) To this the guest replies: "Without a present I cannot venture to come into your presence."

(*i*) The host replies: "I am not sufficient for the conduct of these ceremonies, and so I venture to persist in declining."

(*j*) The guest answers: "If I cannot have the support of my gift, I dare not pay you this visit, so I persist in my request."

(*k*) The host replies: "I also am decided in declining; but as I cannot secure your consent that I should go to your house as aforesaid, how dare I not respectfully obey?"

(*l*) Then the host goes to meet him outside the gate, and there bows twice, answered by two bows from the guest. Then the host, with a salute, invites him to enter, and himself goes in by the right side of the door, the guest holding up the present in both hands and entering by the left. When they enter the court-yard the host bows twice and accepts the present, the guest bowing twice as he hands it to him, and then going out.

(*m*) But the host sends the usher after him with an invitation to carry out the visit, and the guest returns and complies.

(*n*) When the guest is leaving the host escorts him outside the gate, and bows twice in taking leave of him.

2. *The Return Visit.*

(*a*) When the former host pays his return visit, he takes the other's present with him. Addressing the usher he says: "Recently when his honour demeaned

himself by visiting me, he commanded me to an interview. I ask now permission to return his gift by the hands of the usher."

(*b*) The host replies: "Since I have already secured an interview, shall I now refuse to grant one?"

(*c*) The guest answers: "I do not dare to ask for an interview; I only presume to request permission to return the gift by the usher."

(*d*) The host replies: "Since I have already obtained an interview by the help of this gift, I venture to persist in declining to receive it back."[2]

(*e*) The guest answers: "I dare not listen to such a speech, so I venture to press my request through the usher."

(*f*) Then the host replies: "Since I cannot secure your consent to my declining, I dare not but obey."

(*g*) Then the guest enters, carrying the present, and the host bows twice and receives it, the guest bowing twice as he gives it, and then going out, the host escorting him outside the gate and bowing twice.

3. *The Visit of an Ordinary Officer to a Great Officer.*

When an ordinary officer visits a great officer, the latter declines altogether to receive his present.[3] At his entrance the host bows once, acknowledging his condescension. When the guest withdraws, he escorts him and bows twice.

4. *When an Officer, once a Member of His Household, calls on a Great Officer.*

(*a*) In such a case the host formally declines the visitor's gift, saying: "As I have not been able to receive your consent to my declining, I dare not persist in it."

(*b*) Then the guest enters, and, laying down his gift, bows twice, the host replying with a single bow.

(*c*) When the guest leaves, the host sends the usher to return the gift outside the gate, saying: "So-and-so sends me to hand back your gift."

(*d*) The guest replies: "Since I have already obtained an interview, I venture to decline to receive back the gift."

(*e*) The usher then replies: "So-and-so has laid his commands on me, and I cannot myself set an example in this matter. I venture to press his request on you."

(*f*) The guest replies: "I am the humble servant of His Excellency, and am not capable of observing the ceremonies of a visitor with his host, so I venture to persist in declining."

(*g*) The usher answers: "So-and-so has commissioned me, so I dare not take upon myself to act on my own initiative in the matter, but persist in this request."

(*h*) Then the visitor replies: "I have persistently declined, and have not received his honour's permission to do so; how then dare I not obey?" Whereupon he bows twice and receives it back.

5. *Visits of Great Officers to One Another.*

(*a*) The lower order of great officers, in visiting one another, use a living wild goose as a present, wrapping it in a coloured cloth with its feet bound with a cord, and carried as one holds a pheasant, with its head to the left.

(*b*) In visits among the upper grades of officers, a living lamb is presented wrapped in a coloured cloth, with the four legs bound, the tying being in front, and

the head to the left, the animal being held as one holds a fawn.

(*c*) The ceremonial is the same as that observed in visits exchanged between ordinary officers.

6. *The Interviews of Great Officers, Ordinary Officers, and Commoners, with their Prince.*

(*a*) At their first interview with the Prince, ordinary officers and others above these in rank carry with them a gift, holding it on a level with the girdle, and deporting themselves so as to show a respectful uneasiness.[4]

(*b*) When commoners have an interview with their Prince, they do not assume any ceremonious carriage, but hurry along both in advancing and retreating.

(*c*) Ordinary and great officers lay down their present and kowtow twice. To this the Prince responds with one bow.

7. *The Interview of a Man from Another State with the Prince.*

If the visitor be a person from another State, the usher is sent to hand him back his gift, saying: "My unworthy Prince has sent me to hand back your present." The visitor replies: "A Prince has no ministers beyond his own borders, and so I dare not decline to do as he commands." Then, kowtowing twice, as if he were in the Prince's presence, he receives it back.[5]

8. *The Visit on Business of a Minister to His Prince.*

(*a*) Whoever interviews his Prince on business stands directly in front of him as he faces south. If that is impossible, because the Prince is facing other-

wise, then the minister faces squarely east or west, and does not slant in the direction in which the Prince happens to be.

(*b*) If the Prince be in the hall, the minister, without regard to the distinction between the steps, goes up those nearest the Prince.

9. *The Mode of Speaking and the Direction of the Eyes.*

(*a*) Whoever comes to speak with the Prince, first of all puts himself at his ease, thus settling his mind, and then speaks. This does not apply to one answering the Prince's questions.

(*b*) In speaking with the Prince, one talks of one's official business; with an official, of one's service of his Prince; with older men, of the control of children; with young people, of their filial and brotherly duties; with the common man, of geniality and goodness[6]; with those in minor offices, of loyalty and sincerity.

(*c*) In speaking to an official, one begins by looking him in the face to gauge one's chances of a favourable reception; towards the middle of the interview one looks at his breast as an indication of one's trust in him, and also respect, indicated by the lowering of the eyes; and at the end of the interview one's eyes are again directed to his face, to see how he is impressed. The order is never changed, and is used in all cases.[7]

(*d*) In the case of a father, the son's eyes are allowed to wander, but not higher than the face, so as not to seem too proud, nor lower than the girdle.

(*e*) If one is not speaking, then, when the other is standing, one looks at his feet, and, if he sits, at his knees, in sign of humility.[8]

10. *Rules for Sitting in Attendance on a Great Man.*

(*a*) When one is sitting in attendance on a great man, if he should yawn or stretch himself, or ask the time of day, or tell the attendants what he wants for dinner, or change his place, then it is allowable to ask permission to retire.

(*b*) If it be night-time when one is sitting in attendance, and he should ask the time of night, or start eating pungent things as leeks or garlic, as a preventative of sleepiness, it is allowable to ask permission to retire.

11. *An Ordinary or Great Officer Eating and Drinking with the Prince.*

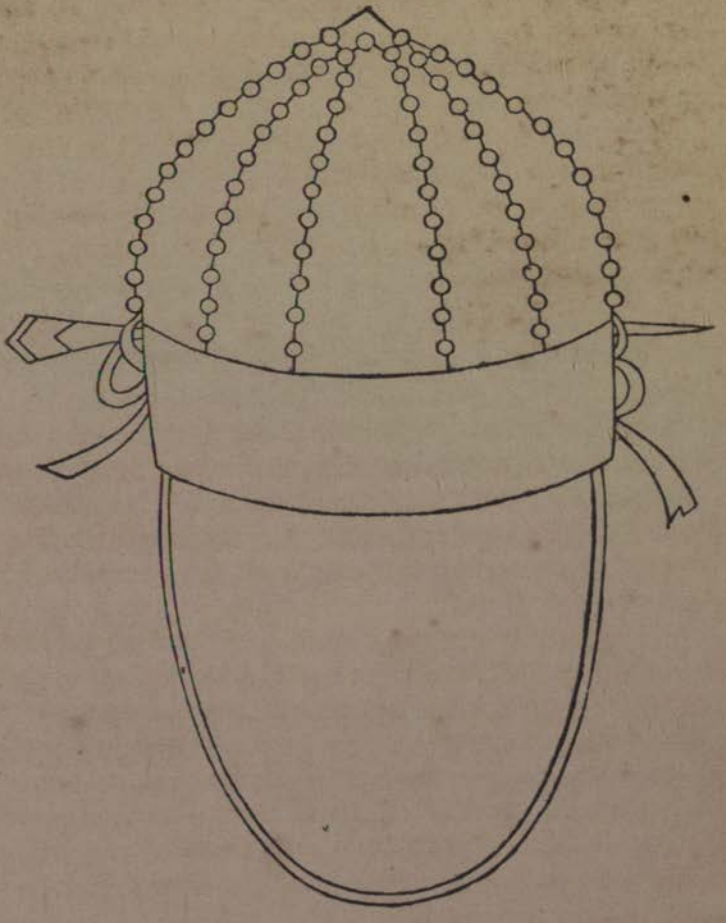
(*a*) If the Prince gives one a dinner, he makes an offering, and then the guest begins the eating by first tasting all the foods, if the food-taster be not present. He then drinks, and waits the Prince's pleasure. He does not, however, actually eat until the Prince commands him to do so.

(*b*) If there be anyone bringing in the food who is entitled to taste it for the Prince, then the guest waits until the Prince has eaten, and afterwards eats.

(*c*) If the Prince gives him a cup of wine, he gets off his mat, and, kowtowing twice, receives the cup. Thereafter he ascends his mat, and, sitting down, pours a libation. When he has emptied the cup, he waits until the Prince has emptied his, after which he hands back his empty cup.

(*d*) When he is withdrawing he sits down at the bottom of the west steps, and, taking his shoes, goes quietly to one side and puts them on.

(*e*) If the Prince rises on his account, the gentleman leaving says: "There is no reason why you, Prince,



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should get up, but your servant does not dare presume to decline the honour." If by any chance the Prince should escort him to the gate, the minister does not dare to look at him, but goes away immediately after taking his leave.

(*f*) If it is a great officer, he declines the honour of being escorted; and when he gets down the steps, and the Prince comes down also, he declines again; and when he reaches the door, being escorted, he declines for the third time.

12. *When a Retired Official of Different Rank calls on an Ordinary Officer.*

If it should happen that a retired official of different rank call on an ordinary officer, and ask to see him, he requests permission to decline; but not receiving it, he says: "I am not in a position to be visited by his honour, but not being able to secure permission to decline the honour, I hurry to wait on his honour." So he anticipates the visitor by going out and bowing to him first.

13. *The Mode of Speaking of Oneself in Another State.*

If a man be not sent on a mission by his Prince, he does not name his Prince in speaking of himself. If he be a great or ordinary officer, he calls himself "The Ancient[9] of my unworthy Prince."

14. *Regulations for carrying Silk and Jade.*

(*a*) The bearer of a present of silk does not walk with great strides. In his deportment he makes it a rule to preserve an anxious uneasiness.[10]

(*b*) A person carrying jade steps carefully, lifting his toes and dragging his heels.

15. *The Mode of Speaking of Oneself to a Prince.*

When a man speaks of himself to his Prince, if he be an ordinary or great officer, he calls himself "The servant under you." If the speaker be residing with his family and not in office, should his home be in the city, he calls himself "Your servant in the market-place, and by the well"; and if in the country, "Your servant in the grass and undergrowth." If a commoner, he calls himself "Your servant the grass-cutter." If the man reside somewhere in the State outside the capital, he calls himself "Your servant at a distance."[11]

CHAPTER VI

THE DISTRICT SYMPOSIUM
(PART I.)

1. *Discussing the List of Guests.*[1]

THE great officer in charge of the district, who acts as host, goes to the retired officials of the district and discusses with them as to who in the district are suitable to be guests of the first and second degree at the symposium.

2. *Apprising the Guests.*

(*a*) The host goes in person to apprise the principal guest of the coming ceremony. This man bows to him in consideration of his condescension, and the host responds with a bow. Thereafter he invites him, and he formally declines, but finally accepts. Then the host bows twice, the guest bowing in return; after which the host retires, the guest acknowledging his condescension with a bow.

(*b*) With the guest of the second degree the same ceremonial is observed.

3. *The Setting Out of the Mats and Vessels.*

(*a*) Thereafter they lay a mat for the principal guest between the door and window of the room, for the host at the top of the eastern steps, and for the guest of the second degree at the top of the western steps.

(*b*) The mats for the body of guests are not laid touching one another.

(*c*) The wine-holder, a pair of vases, is set between the chamber and the door of the room on a stand, the dark wine being to the west, and the cup-basket to the south of the stand, all squarely east, two ladles being set on the vases.

(*d*) The used-water jar is placed to the south-east of the eastern steps on the north and south line, the depth of the hall distant from the steps, and on the east and west line abreast of the eastern wall, with the water to its east and the cup-basket to the west, all set squarely south.

4. *The Bidding of the Guests.*

(*a*) When the meat is cooked and ready,

(*b*) The host goes in person to bid the principal guest to the feast. He bows in acknowledgment of the host's condescension, and the host replies with a bow; after which he turns to go, and the guest again bows, acknowledging his condescension. With the second guest the ceremonial is the same.

(*c*) After this the host returns to the house, followed by the guests of all orders.

5. *Meeting the Guests and bowing as they arrive.*

(*a*) When the arrival of the guests is announced by the usher to the host, the host meets the guests in person outside the main gate. He bows twice to the guest of the first order, who bows in return. He bows once to the guest of the second order, and he also replies with a bow. Then he salutes the body of guests, inviting them to enter.

(*b*) The host with a salute precedes them in.

(*c*) The principal guest, with a wave of the hand to the second guest, enters to the left of the door, and the second guest in similar fashion invites the others. All the guests then enter together by the left of the door, and range themselves facing east and graded from the north.

(*d*) Then the host salutes the principal guest thrice in their progress up the court, and on arrival at the steps, after three yieldings of precedence, the host ascends by the eastern steps. The guest then goes up the western steps, and the host, at the top of the east steps, and advanced as far as the rafter under the eaves, faces north and bows twice. The guest, at the top of the western steps, and advanced as far as is the host, faces north and bows in return.

6. *The Host offers Wine to the Principal Guest.*

(*a*) The host, sitting down in front of the vases, takes a cup from the cup-basket, and goes down the eastern steps to wash it.

(*b*) The principal guest also goes down, and the host, sitting, lays down the cup in front of the east steps and declines the honour of his company, the guest replying suitably.

(*c*) Then the host, sitting down, takes the cup, and, rising, goes to the used-water jar, and, facing south, sits, lays down the cup at the foot of the cup-basket, and washes his hands and the cup.

(*d*) Then the guest advances, and, standing with his face north-east, declines the honour of having the cup washed for him.

(*e*) The host sits down, and, laying the cup by the basket, stands up and replies. Thereafter the guest returns to his place abreast the end of the west inner wall, and facing east.

(*f*) Then the host sits down and takes the cup, the attendant who poured out the water standing, with his face north-west. When the washing is complete, the host ascends the east steps with one bow and one yielding of precedence, and the guest bows to acknowledge his goodness in washing the cup. Then the host, sitting, lays down the cup and bows thereafter.

(*g*) When the host descends to wash his hands the guest goes down also, the host declining the honour of his company. The guest, after replying, returns to his place abreast the end of the inner wall on the west. The hand-washing finished, they ascend with one bow and one yielding of precedence, the guest taking up his stand at the head of the west steps in an attitude of expectancy.

(*h*) Then the host, sitting down, takes the cup and fills it, and, going to the front of the guest's mat and facing north-west, offers it to the guest.

(*i*) The guest bows at the top of the western steps, and the host recedes a little. Then the guest comes forward to receive the cup, and takes it back with him to his place at the western steps, while the host at the head of the east steps bows, asking him to drink, and the guest withdraws a little.

(*j*) Then the attendants bring forward the dried flesh and hash.

(*k*) And when the guest has gone on to the mat and faced west, they set out the stand with the dismembered joints.[2]

(*l*) The host takes his stand to the east of the eastern steps in an attitude of expectancy, and the guest, seating himself, takes the cup in his left hand, and with his right makes an offering of the dried flesh and hash, afterwards placing the cup to the west of the relishes. Then he gets up, and taking the lung in

his right hand, with his left hand, palm inwards, grasps the base of it, and, sitting down, he does not hold it through all its length, but with his right cuts off the end to use as an offering. Then, lifting his left hand, he puts the lung to his mouth and tastes it, thereafter rising and laying it on the stand.

(*m*) Then he sits again, and, wiping his hands, makes a libation of the wine, rising thereafter, going to the west end of the mat, sitting, and sipping the wine.

(*n*) The guest then leaves his mat, and, sitting, lays down his cup. Bowing, he praises the good quality of the wine, and, taking the cup, stands up, the host at the top of the eastern steps returning his bow. The guest goes to the head of the western steps, faces north, and, sitting down, finishes the cup; then gets up, lays down the cup, and bows. Then, taking the cup, he stands up, the host returning his bow from the head of the eastern steps.

7. *The Principal Guest pledges the Host.*

(*a*) When the principal guest goes down to wash the empty cup.

(*b*) The host goes down also, and the guest, sitting, lays down the cup, rises, and excuses himself the honour, the host replying suitably.

(*c*) Then the guest sits, takes the cup, and rising, goes to the south of the used-water jar, where he stands with his face to the north. The host, standing at the east of the eastern steps with his face to the south, deprecates the washing, and the guest, sitting down, lays the cup at the side of the cup-basket, and, rising, responds. The host returns to his place at the east of the eastern steps, and stands facing west.

(*d*) Then the guest, standing with his face to the north-east, washes his hands, and, sitting down, takes the cup. After the washing is finished they invite one

another, with a salute, to ascend, mutually yielding precedence, and finally going up as before. The host bows in acknowledgment of the washing, and the guest replies with a bow. When he gets up and goes down again to wash his hands, the procedure is as when the host does it.

(*e*) The guest fills the cup, and standing in front of the host's mat at the head of the eastern steps, and facing south-east, toasts the host. The host at the head of the steps bows, and the guest retires a little, whereupon the host goes forward and receives the cup, returning with it to his place. The guest at the head of the western steps invites him with a bow to drink it, and the dried flesh and hash are served. Then the host gets on to his mat from the north side, and the stands of dismembered joints are set, after which the offering is made, as in the case of the guest, with no praising of the quality of the wine.

(*f*) The host goes from the front of his mat to the head of the eastern steps, and, with his face to the north sits down and finishes the cup. Then he gets up, sits again, lays down the cup, and bows. Taking the cup, he stands up, and the guest returns his bow from the head of the western steps.

(*g*) Then, sitting down, the host lays the cup at the end of the eastern inner wall, and at the head of the eastern steps bows in acknowledgment of the honour done to his wine, the guest returning his bow from the head of the western steps.

8. *The Host pledges*[3] *the Guest.*

(*a*) The host sits down in front of the wine-holders, and, taking a goblet from the cup-basket, descends the steps and proceeds to wash it. The guest also descends, the host declining the honour; but the guest

does not decline the honour of having the goblet washed for him. He stands exactly in line with the west inner wall, and faces east.

(*b*) When the washing is finished, they ascend with the usual salutes and yieldings of precedence, and the guest takes his stand at the head of the western steps in an attitude of expectancy. Then the host fills a goblet and pledges the guest. Then, sitting down at the top of the east steps with his face to the north, he lays down the goblet and bows. Then, taking the goblet, he rises, and the guest at the top of the western steps returns the bow. Then the host, sitting down, pours a libation, after which he empties the goblet and rises. Sitting down again, he lays down the goblet and bows, then takes the goblet and rises, the guest at the head of the western steps bowing in reply.

(*c*) Then the host descends again to wash the goblet, and the guest descends also and declines the honour, just as in the ceremony of offering the wine; but when they re-ascend the guest does not bow in acknowledgment of the cup-washing, but takes his stand at the top of the western steps.

(*d*) Then the host fills the goblet, and stands before the guest's mat, with his face to the north. The guest, at the head of the western steps, bows, and the host draws back a little, after which he bows, and when that is finished goes forward, sits down, and lays the goblet to the west of the relishes.

(*e*) The guest declines the honour implied in the laying down of the cup, but, seating himself, takes up the goblet and goes back to his place. The host, at the head of the eastern steps, bows, inviting him to partake. The guest then sits down with his face to the north, and, laying the goblet to the east of the relishes,[4] goes back to his place.

9. *The Host offers Wine to the Second Guest.*

(*a*) When the host, with a salute, descends, the principal guest descends also, and stands on the west side of the west steps in line with the inner wall, and facing east.

(*b*) Then the host takes the second guest up to the hall, with the usual salutes and yieldings of precedence, as in the case of the principal guest. The host seats himself, and, taking the cup from the end of the eastern inner wall, goes down to wash it. The second guest also goes down, the host excusing himself this honour, and the guest declining the honour of the washing, all as in the case of the principal guest. After ascending, the second guest does not bow in acknowledgment of the washing.

(*c*) The second guest takes his place at the head of the western steps.

(*d*) The host then fills a cup, and in front of the guest's mat, and, facing south-west, offers it to the guest. The guest at the top of the western steps bows, with his face to the north, and the host draws back a little, the guest advancing and receiving the cup, with his face to the north, and returning thereafter to his place. Then the host, going to the right of the guest and turning his face to the north, bows, inviting him to drink, the guest drawing back a little, and the host taking his stand to the east of the western steps.

(*e*) Then the dried flesh and hash are served, and the second guest goes on to his mat from the north side, after which the stand of dismembered joints is set out, and the offerings made as in the case of the guest; but the lungs are not tasted nor is the wine sipped, nor its quality praised. Thereafter the guest leaves the mat by the south side, faces north, sits down, and finishes

the cup. After this he rises, and, sitting down, lays down the cup in the ordinary way, and bows. Then he takes the cup and stands up, the host standing to the right of the guest and responding with a bow.

10. *The Second Guest toasts the Host.*

(*a*) When the second guest goes down the steps to wash the cup, the host returns to the east of the eastern steps, and the going down and the declining of the honour are as before. When the washing of the cup is ended, the host washes his hands, and the guest, with a salute and one yielding of precedence, ascends, and presents the cup to the host between the two pillars.

(*b*) The guest takes his stand at the top of the western steps, and the host fills his cup and drinks the toast at the top of the western steps, then sits down to the right of the guest, lays down the cup, bows, takes the cup, and rises, the guest returning his bow. The host then sits down and offers of the wine, after which he drinks off the cup and bows. Then he takes the cup and rises. The guest returns his bow, and the host, sitting down, and laying the cup to the south of the western pillar, at the right of the guest, bows in acknowledgment of the honour done to his wine, the guest returning his bow.[5]

(*c*) Then the host returns to the eastern steps, and with a salute goes down, the guest going down also, and taking his stand to the south of the host.

11. *The Host offers Wine to the Body of Guests.*

(*a*) The host descends to the court, and, standing to the east of the doorway, with his face to the south-west, bows thrice to the body of guests, and they all respond with one bow.

(*b*) The host makes a salute and ascends; then sitting and taking the cup from the foot of the west pillar, goes down and washes it, ascends and fills it, and at the top of the western steps offers it to the body of guests. The seniors who ascend and bow are three in number. The host bows and invites them to drink, and they sit to make a libation and stand to drink, and, without bowing, finish it off, thereafter handing the cup to the host, and returning to their places.

(*c*) When wine is offered to the other guests, they do not bow when receiving the cup, but sit to pour the libation, and stand to drink.

(*d*) Relishes are served to each in his place when wine is offered to him.

(*e*) And in the case of the body of guests the relishes are served to each throughout their whole number.

(*f*) Then the host takes the empty cup down the steps and places it in the cup-basket.

(*g*) Then the host ascends with the usual salutes and yieldings of precedence. The principal guest motions with his hand to the second guest and goes up. The second guest acts in the same fashion to the body of guests and goes up, the others following in their order, all proceeding to their respective mats.

12. *One Man raises the Goblet.*

(*a*) One of the attendants washes the goblet and ascends the western steps, and raises it to the guests.

(*b*) Then he fills the goblet at the vases, and, sitting down at the top of the western steps, lays it down and bows. Taking up the goblet he rises, the guest at the end of his mat[6] responding with a bow. The assistant sits, and, after making a libation, drinks off

the goblet of wine, rises, goes forward, and sitting, lays the goblet down and bows. Then he takes the goblet and rises, the guest bowing in return.

(*c*) He descends again, washes the goblet, ascends, fills it, and stands at the top of the western steps. The guest bows, and the host, going forward, lays the goblet to the west of the relishes. The guest excuses himself the honour, but, sitting down, takes the cup and rises. The raiser of the goblet then bows from the top of the western steps, inviting him to drink.

(*d*) Then the guest sits and puts the goblet back in its place, and the goblet-raiser goes down the steps, his work being done.

13. *Music for the Guests.*

(*a*) The mats for the musicians[7] are placed at the edge of the hall, and graded from the east.

(*b*) The musicians are four[8] in number, with two lutes. The lutes are carried in front by the two guides, who lay them on their left shoulders, the head being behind. They crook their fingers into the sound-holes, and turn the strings towards themselves, while with the right hand they lead the musicians along.

(*c*) The bandmaster first ascends, and stands to the east of the western steps.

(*d*) Then the musicians ascend by the western steps, and sit down with their faces to the north, their guides sitting facing east, handing the lutes to the players, and going down the steps again.

(*e*) The musicians then sing the "Call of the deer," the "Four steeds," and "How glorious are the flowers!"[9]

(*f*) When the singers are finished, the host offers wine to the musicians, who take their lutes in the left

hand, and one of them, bowing but not rising, receives the cup. Then the host, at the top of the eastern steps, bows, inviting them to drink.

(*g*) Then the dried flesh and hash are brought forward, someone being appointed to assist the musicians in making the offering.

(*h*) The head musician in his drinking empties his cup without bowing, and hands it back to the host.

(*i*) Then the rest of the musicians receive their cups without bowing, and drink after pouring a libation, the dried flesh and hash being laid at every place, and they partaking without offering of them.

(*j*) If there be a grand master of music, then the cup is washed for him. The guests of both orders go down the steps, the host declining the honour. The musicians, however, do not excuse themselves the honour of the washing.

(*k*) The organ players then enter the court below the hall to the south of the musical stones, and stand facing north.

(*l*) They play "The southern steps," the "White blossoms," and "The millet's in flower."[10]

(*m*) The host offers them wine from the top of the western steps. One of their number bows and goes quite up the steps, but does not enter the hall, and receives the cup, the host bowing and inviting him to drink. He sits down in front of the steps, pours a libation, and stands up to drink, but, without bowing, finishes the cup, and, ascending the steps, hands the cup back to the host.

(*n*) The band of organ players do not bow on receiving the cup, but sit to pour a libation, and stand to drink. The dried flesh and hash are served to them all in their places, but they do not offer any when partaking.

(*o*) Then the two companies perform in turns. The singers render "The fish to the basket," and the organs "All in their kind." Then the singers give "There are barbels in the south," and the organs "All to their best." Then the singers give "The t'ai of the southern hills," and the organs respond with "None but is right."

(*p*) Then they unite in the pieces from the songs of Chow and the south called "*Kuan-kuan* go the ospreys," "The fibre plant spreads far and wide," and the "Mouse ear," and from the songs of Shao and the south, "The magpie's nest," "Gathering the southern wood," and "Gathering the duckweed."[11]

(*q*) Then the senior of the musicians, without rising, announces to the bandmaster that the music suitable for the occasion has been all performed. The bandmaster repeats this announcement to the guests, and then descends the steps.

CHAPTER VII

THE DISTRICT SYMPOSIUM
(PART II.)

1. *The Appointment of an Overseer.*

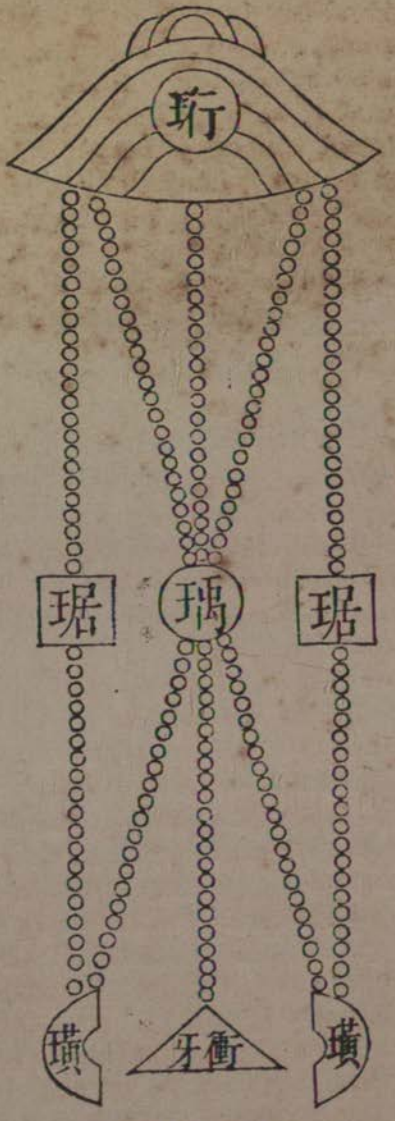
(*a*) THE host leaves his mat by the south side, and goes down the steps alone.

(*b*) He then constitutes his former assistant overseer, who declines the honour with the usual forms, but eventually agrees to accept it. The host bows in acknowledgment of his complaisance, and the overseer bows in reply. The host then remounts the steps and returns to his mat.

(*c*) The overseer washes a goblet, and, going up by the west steps, takes his orders from the host at the head of the east steps. The host says to him: "Ask the guests to seat themselves at their ease." This the overseer communicates to the guests, and they formally decline, but finally agree.

(*d*) Then the overseer announces the result to the host, and he, standing at the head of the eastern steps, bows twice, the guests responding with a bow from the west steps. The overseer stands between the pillars and gives his help with the forms of words used in this formality. Then all salute one another and return to their seats.

(*e*) Then the overseer fills the goblet, and, going down the west steps, takes his stand in the centre of the court between the two sets of steps, turns his face



THE JADE PENDANT.

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to the north, sits, and lays down the goblet. He then withdraws, and, lifting his hands in front of his face, stands in a carefully correct attitude.

(*f*) Thereafter he goes forward, sits down, takes the goblet, and, without pouring a libation, drinks it off. When he has finished the goblet, he rises, sits down again, lays down the goblet, and bows. He takes the goblet, rises, washes his hands and the goblet, sits down facing north, and lays the goblet in its place between the steps. Then he steps back and stands to the south of the goblet.

2. *Pledging the Guests in Succession.*

(*a*) The principal guest sits down with his face to the north, and, raising the goblet from the west side of the meat-stand, goes to the top of the eastern steps, and, with his face to the north, pledges the host, who descends from his mat, and takes his place at the east of the guest.

(*b*) Then the guest sits down, and, laying down the cup, bows. Taking the cup, he rises, and the host bows in reply. He does not pour a libation, but stands to drink, and, without bowing, finishes the goblet. Nor does he wash the goblet again, but, filling it, faces south-east, and hands it to the host.

(*c*) The host bows at the top of the east steps, and the guest draws back a little. The host accepts the goblet, and the guest at the west of the host bows, inviting him to drink. Then, with a salute, the guest returns to his mat.

(*d*) The host at the top of the western steps pledges the second guest. He leaves his mat by the south side, and takes his stand at the west of the host, using the ceremonial observed when the principal guest

pledges the host; and the host, with a salute, returns to his mat.

(*e*) The overseer then ascends the steps and assists at the pledging, saying: "Will his honour So-and-so accept this pledge?" The one who is to receive the pledge then leaves his mat.

(*f*) Whereupon the overseer withdraws and stands at the end of the western inner wall with his face to the east.

(*g*) The first receiver of the pledge comes forward by the right of the second guest.

(*h*) All the others who accept the pledge come to his left side.

(*i*) Their bowing, standing up, and drinking are all according to the rules observed when the host pledges his guest.

(*j*) When all is finished, the last to receive the goblet takes it, and, descending the steps, sits down and places it in the cup-basket. Then the overseer descends and returns to his place.

3. *Two Men raise the Goblet.*

(*a*) The host orders two men to raise goblets to the guests of both orders. These, having washed the goblets, go up the steps and fill them. Then both sit down at the top of the western steps, and, laying down the goblets, bow. They then take the goblets and stand up, and the guests of both orders reply with bows from the ends of their mats. Both of the men then sit and pour a libation, after which they drink off the goblets and rise. Sitting down again, they lay down the goblets and bow; then take them, stand and bow, the guests of both orders bowing in response from the ends of their mats.

(*b*) Going down the steps in reverse order, they

again wash the goblets, and, reascending, fill them; and both take their stand at the head of the western steps, the guests of both orders bowing to them together.

(*c*) Then they both advance and lay down the goblets to the west of the relishes. The guest declines the honour of having the cup presented, but, sitting down, takes it and rises. For the representative guest of the second degree, the goblet is laid to the south of the relishes; and he sits down, and, taking it, rises and retreats a little. Both the cup-raisers bow together, inviting them to drink, and they retire down the steps. The guests of both orders then raise their respective goblets in the place proper to each.

4. *Removing the Stands.*

(*a*) The overseer then ascends by the western steps, and goes to take his orders from the host, who says to him: "Invite the guests to sit." But they decline to do so, alleging the presence of the stand as an excuse.

(*b*) The host asks permission to remove the stands, and the guests give their consent.

(*c*) Thereupon the overseer descends to the front of the steps, and calls on the junior guests to attend their removal.

(*d*) Thereafter he goes up and takes his stand at the end of the west inner wall.

(*e*) Then the principal guest descends from his mat, and stands facing north, the host doing the same, at the top of the eastern steps. The second guest also leaves his mat, and stands facing north at the top of the western steps. If there be notables present, they also leave their mats, and stand to the east of them with their faces to the south.

(*f*) Then the principal guest takes up the stand, and, turning round, hands it to the overseer, who takes it away down the steps, the guest following him. The host, however, anticipates him, and, taking it, turns, and hands it to a junior, who makes to descend the west steps with it, followed by the guest. The host then descends by the east steps. If there be a feudal Duke or great officer present, one of the juniors is sent to receive the stand from him, with the ceremonial used in the case of the guest, the body of guests descending the steps together.

5. *The Putting Off of the Shoes, Going Up to the Hall and Taking Seats.*

After putting off their shoes, they salute, and yield precedence as before, and thereafter ascend the hall and go to their seats.

6. *Unlimited Drinking.*

(*a*) Then the dainties are served.

(*b*) Thereafter drinking is engaged in, no account being taken of the number of cups:

(*c*) And music is performed without any restriction of the number or order of the tunes.[1]

7. *The Guests Leave.*

(*a*) As the guests leave, the *Kai*[2] is played on the drums and bells.

(*b*) The host escorts the guests to the outside of the door and bows twice.

8. *The Ceremonial when Notables are Present.*

(*a*) If any of the invited guests be notables, such as a Duke, a minister, or a great officer, he makes his

entrance after the single raising of the goblet has taken place.

(*b*) The mat is spread for him to the east of the principal guest: for a Duke in three layers, and in two for a great officer.

(*c*) A Duke enters as would a great officer—by the left of the door. The host goes down, and so do the principal and second guests, with the body of guests together after them, these returning to their original places to the west of the west steps. The host in person meets the newcomer, and they ascend the steps with the usual formalities, the Duke ascending with the ceremony that a guest would use. When he gets to his place, he asks to be excused the use of one of the mats laid for him, and a man is sent to remove it.

(*d*) The ceremony used in the case of a great officer is as for a guest of the second degree. If there be a feudal Duke present, the officer declines the second mat and rolls it up, to the north end of the other, but the host does not send anyone to remove it. But if no Duke be present, the great officer declines the use of the double mat, and the host makes a suitable reply, but does not remove it.

9. *Acknowledging the Bounty and the Condescension.*

(*a*) On the morrow the guests, dressing as on the day before, go and bow to the host in acknowledgment of his bounty.

(*b*) The host also, dressed like the guests, bows to them in acknowledgment of their condescension in attending his entertainment.

10. *Relieving the Overseer of His Duties.*

(*a*) The host then puts off his dress clothes and resumes his black square-clothes.

(*b*) He relieves the overseer of his duties and entertains him.

(*c*) There is no guest of the second degree invited, and no animal is slaughtered.

(*d*) The dried flesh and hash are served as usual. The dainties are such as they have on hand. They invite any to come who choose to do so, and the announcement is made to the retired officials if desired, but their coming or not depends on their own inclinations.

(*e*) The guests of both orders who took part in the former entertainment take no part in this.

(*f*) And the "District Music"[3] is performed just as the guests call for it.

11. *Twenty-two Notes.*

(1) *The Principal and Second Guests.*

(*a*) In preparation for the district symposium, those who discuss as to the guests to be invited wear dress clothes.

(*b*) Because all invited are skilled in ceremonial, neither the bidding nor the apprising is carried out.

(2) *The Mats.*

The mats spread are of reeds, with a dark silk border.

(3) *The Wine-Holder Covers.*

The covers for the wine-holders are of bean-fibre cloth, and are removed when the guests arrive.

(4) *The Animal Slaughtered.*

The animal slaughtered is a dog, which is cooked to the north-east of the hall.

(5) *The Use of Cups and Goblets.*

For the wine-offering ceremony a cup is used, but for the rest a goblet.

(6) *The Dried Flesh.*

The dried flesh served is in five strips, with the piece to be offered laid across on top of them. This is brought out from the left chamber.

(7) *The Place from which the Stands come, and Their Contents.*

(*a*) The stand for the dog-meat is brought from the east outer wall and is carried up the west steps.

(*b*) On the stand for the principal guest are laid the spine, the ribs, the shoulder, and the lung. On the host's stand the spine, ribs, fore-leg, and lung. On the stand for the second guest are the spine, ribs, lower hind-leg, and lung. All the lungs are divided, and all the parts taken from the right side of the carcass. These are served with the underside uppermost.

(8) *Regulations for the Performance of the Ceremonial.*

(*a*) Those who drink after pouring a libation do not rise without reason.

(*b*) Those who sit to drink off the cup bow before finishing it. Those who stand to drink finish off the cup without bowing.

(*c*) The goblet is laid down with the left hand, but raised with the right.

(*d*) The senior in the body of guests declines the honour of the washing just as the principal guest does.

(9) *The Places of the Body of Guests.*

Those who stand facing east grade from the north, while those who face north grade from the east.

(10) *The Regulation as to the Relishes for the Bandmaster.*

The bandmaster and those who stand along with him are graded by their ages.

(11) *No Unaccompanied Cup.*

Those who raise the cup to offer wine do it three times, and it is never unaccompanied by relishes.

(12) *The Regulation for the Entrance of the Great Officers.*

The great officers do not enter while the music is being played.

(13) *The Offering of Wine to the Musicians and the Organ Players.*

(*a*) In offering wine to the musicians and organ players the cup is taken from the upper cup-basket, and put into the lower after the offering is finished.

(*b*) The cup is offered to the organ players at the top of the western steps.

(14) *Where the Musical Stones are Set.*

The musical stones are set between the stairs, in line with the gutter, and the performers face north when striking them.

(15) *The Rule for Ascending and Descending the Mat.*

Both the host and the second guest ascend their mats from the north side and descend from them by the south.

(16) *The Regulation regarding the Relishes for the Overseer.*

When the overseer has raised the goblet, the relishes are served to him at his place to the north of the goblet.

(17) *The Lesser Ceremonial for the General Pledging.*

(*a*) At the general pledging there is no washing of the cup.

(*b*) And when the cup is not washed, there is no pouring of a libation.

(18) *The Regulation concerning the Entrance of an Ordinary Officer.*

An ordinary officer does not enter after the general pledging has begun.

(19) *The Regulation concerning the Removal of the Meat-Stands.*

Those who receive the stands set before the first or second guest, or the notable who has been present, take them down, and, going out at once, hand them to assistants for conveyance home. The host's stand, on the other hand, is taken away to the east side.

(20) *The Regulation concerning the Playing of the "Kai."*

The bandmaster gives the order for the playing of the *Kai*, and when the guests reach the steps the musicians strike up.

(21) *Where the Mats for the Notables are Placed.*

If there be a feudal Duke present, then the mat for the great officer is placed to the north of the host, facing west.

(22) *The Host's Assistants.*

(*a*) The host's assistants take their places facing west, and graded from the north, but take no part in the entertainment.

(*b*) But after the general pledging they join in.

CHAPTER VIII

THE DISTRICT ARCHERY MEETING

(PART I)

1. *Apprising the Guests.*

(*a*) THE host goes in person to apprise the principal guest, who comes out and meets him with two bows, the host responding in similar fashion, and then giving him the invitation.

(*b*) The guest formally declines, but ends by accepting, and the host bows twice, answered in similar fashion by the guest, who takes leave of him with two bows as he withdraws.

(*c*) No guest of the second degree is invited.

2. *Setting Out the Mats and Vessels.*

(*a*) Thereafter the mats for the guests are set out facing south and graded from the east.

(*b*) The mats for three representatives of the body of guests are laid adjoining one another and west of the first.

(*c*) The host's mat is laid at the top of the east steps, facing west.

(*d*) The wine-holder is placed to the east of the principal guest's mat, and consists of two vases with footless stands, the Dark Wine being on the left. Both the vases are supplied with ladles, and the cup-basket is placed to the south of it, all set squarely east.

(*e*) The used-water jar is placed to the south-east of the eastern steps, as far south of the hall as this is deep, and for its east and west position set in line with the eastern wall. The water is placed to the east of it, and the cup-basket on the west, all in a line facing squarely south.

(*f*) The musical instruments on stands are placed to the north-east of the water-jar, facing west.

3. *The Stretching of the Target.*

(*a*) Then they stretch the target, the lower brace being a foot from the ground.

(*b*) But the left end of the lower brace is not yet made fast, but is carried back across the centre, and tied at the other side.[1]

(*c*) The screen is set at a third of the shooting range[2] from the target, on the west of the target, and five paces west of the shooting line.

4. *Hurrying Up the Guests.*

(*a*) When the meat is cooked, the host in dress clothes goes to hurry up the guests. These, also in dress clothes, come out to meet him and bow twice, the host responding with two bows, and then withdrawing, the guests sending him on his way with two bows.

(*b*) Thereupon the principal guest and the body of guests follow him.

5. *Receiving the Guests and Bowing to them on Arrival.*

(*a*) When they come to the door of the school, an assistant of the host comes out to meet them outside the door, and bows twice, the principal guest respond-

ing with two bows. After this he makes a salute of invitation to the body of guests. Then the host goes out, and he and the principal guest exchange salutes; after which the host enters first, the principal guest waving his hand to the body of guests, and all together entering to the left of the door, and, taking their places, facing east and graded from the north, the principal guest standing a little in advance.

(*b*) Then the host and the principal guest salute one another, the regular three times as they go up the court together. When they reach the steps, there are the usual three yieldings of precedence, the host going up one step at a time, and the guest one after him. When the host reaches the top of the eastern steps under the eave-beam, he faces north and bows twice, the guest at the head of the west steps, and also under the eave-beam, facing north and replying to him with two bows.

6 *The Host offers Wine to the Principal Guest.*

(*a*) The host then sits, and, taking a cup from the upper cup-basket, goes down with it. The guest going down also, and the host in front of the eastern steps, with his face to the west, sits, and, laying down the cup, rises, and excuses himself the honour. To this the guest makes a suitable reply.

(*b*) Then the host sits, and, taking the cup, rises and goes to the water-jar. Sitting down, he faces south, and lays the cup at the foot of the basket, rises, washes his hands and then the cup. The guest advances, and, standing with his face north-east, declines the honour done him by washing the cup for him. The host sits down, lays the cup by the cup-basket, rises, and makes his reply; after which the guest returns to his place at the foot of the steps.

(*c*) When the host has finished washing, with one salute and one yielding of precedence, he leads the guest up. The guest at the head of the western steps, with his face to the north, bows in acknowledgment of the washing. The host at the top of the eastern steps faces north, lays down the cup, and bows in return.

(*d*) Then he goes down again and the guest also, the host excusing himself the honour, and the guest replying. When the host has finished washing his hands preparatory to ladling out the wine, he ascends with one salute and one yielding of precedence, the guest ascending also, and taking his stand at the head of the western steps in an attitude of expectancy.

(*e*) Then the host sits, and, taking the cup, fills it, offering it to the guest at the front of his mat, and facing north-west. The guest at the top of the western steps faces north and bows, and the host retires a little.

(*f*) Then the guest advances and takes the cup in front of his mat, returning afterwards to his place. Whereupon the host at the head of the eastern steps bows, inviting him to drink, the guest retiring a little.

(*g*) Then the dried flesh and hash are served, and the guest gets on to the mat from the west side. Whereupon the stand with the dismembered joints is set down, and the host stands at the east of the east steps in an expectant attitude. The guest sits, and, taking the cup in his left hand, makes an offering with his right of the dried flesh and hash. Then, laying the cup to the left of the relishes, he rises, and, taking the lung, sits, cuts off the end, and offers it; and, with left hand uppermost, tastes it, rises, and places it on the stand.

(*h*) Sitting down, he wipes his hands, and, taking

the cup, pours a libation of the wine, rises, and, sitting again at the end of his mat, sips the wine, leaves the mat, sits, lays down the cup, and bows in acknowledgment of the quality of the wine. He then takes the cup and rises, the host at the head of the steps acknowledging his goodness with a bow.

(*i*) Then the guest at the head of the west steps, and facing north, sits and drinks off the cup, rises, sits, sets down the cup, and bows. He takes the cup and rises, the host at the head of the eastern steps acknowledging his politeness with a bow.

7. *The Principal Guest Toasts the Host.*

(*a*) The principal guest then takes the empty cup and descends the steps, the host going down also. Then the guest, in front of the western steps, sits facing east, lays down the cup, rises, and excuses himself the honour of the host's descent, the host replying suitably.

(*b*) The guest sits again, takes the cup, rises, goes to the water-jar, faces north, sits, lays the cup at the foot of the basket, rises, washes his hands and the cup. The host, standing to the east of the eastern steps, faces south, and excuses himself the honour of the washing. Then the guest sits, lays the cup by the basket, rises, and replies, and the host goes back to his place at the top of the eastern steps.

(*c*) The guest, after finishing the washing, ascends with the usual forms, and the host bows in acknowledgment of the washing. The guest bows in return, rises, goes down, and washes his hands with the ceremonial used by the host.

(*d*) The guest ascends, fills the cup, comes to the front of the host's mat, and, with his face to the south-west, offers the toast to the host. He, at the top of

his steps, bows, and the guest draws back a little. The host then advances, and, receiving the cup, returns to his place, the guest at the head of the western steps bowing and inviting him to drink.

(*e*) The dried flesh and hash are served, and the host goes on to his mat from the north side. Thereupon the stand of dismembered joints is set down, and he makes his offering as the guest did, but does not praise the quality of the wine. From the front of his mat he goes to the top of the steps, sits facing north, and finishes the cup, rises, sits, lays down the cup, and bows, takes it again and rises, the guest at the top of the western steps, and facing north, replying with a bow. The host then sits, lays the cup at the end of the inner wall, and at the head of the eastern steps bows twice, in acknowledgment of the honour done to his wine, the guest at the top of the western steps responding with two bows.

8. *The Host Pledges the Principal Guest.*

(*a*) The host sits, and, taking the goblet from the cup-basket, descends the steps.

(*b*) The guest also descends, and the host, laying down the goblet, excuses himself the honour, whereupon the guest replies and takes his stand, facing east. The host then sits, takes the goblet, and washes it. The guest does not decline the honour of the washing. When the washing is finished, they go up with the usual formalities, and the guest takes his stand at the head of the western steps in an attitude of expectancy.

(*c*) The host then fills the goblet and pledges the guest. He goes to the top of his steps, faces north, sits, lays down the goblet, and bows, takes it again and rises, the guest at the top of the western steps replying with a bow. Then the host sits and pours a libation,

after which he drinks off the goblet; and when this is done, rises, sits, lays down the goblet, bows, takes the goblet, and rises. The guest at the top of the western steps responds with a bow.

(*d*) Then the host goes down to wash the goblet, followed by the guest, and he declines, as in the case of the presentation of the wine. When they go up, the guest does not bow acknowledging the washing, but stands at the head of the western steps. Then the host fills the goblet, and in front of the guest's mat faces north. The guest at the top of the western steps bows. The host then sits, and lays the goblet to the west of the relishes. The guest excuses himself, but sits, takes the goblet, and rises, returning to his place. The host then, at the top of the eastern steps bows, asking him to drink, and the guest, facing north, sits down, and, laying down the goblet to the east of the relishes, returns to his place.

(*e*) The host then makes a salute and goes down, the guest following and standing facing east, to the west side of the western steps, in line with the west inner wall.

9. *The Host Offers Wine to the Body of Guests.*

(*a*) *Vide* VI., 11, *a*.

(*b*) and (*c*). *Vide* VI., 11, *b*. The only difference being that the cup here is taken from the end of the inner wall, where it had last been placed.

(*d*) *Vide* VI., 11, *c*.

(*e*) *Vide* VI., 11, *d*.

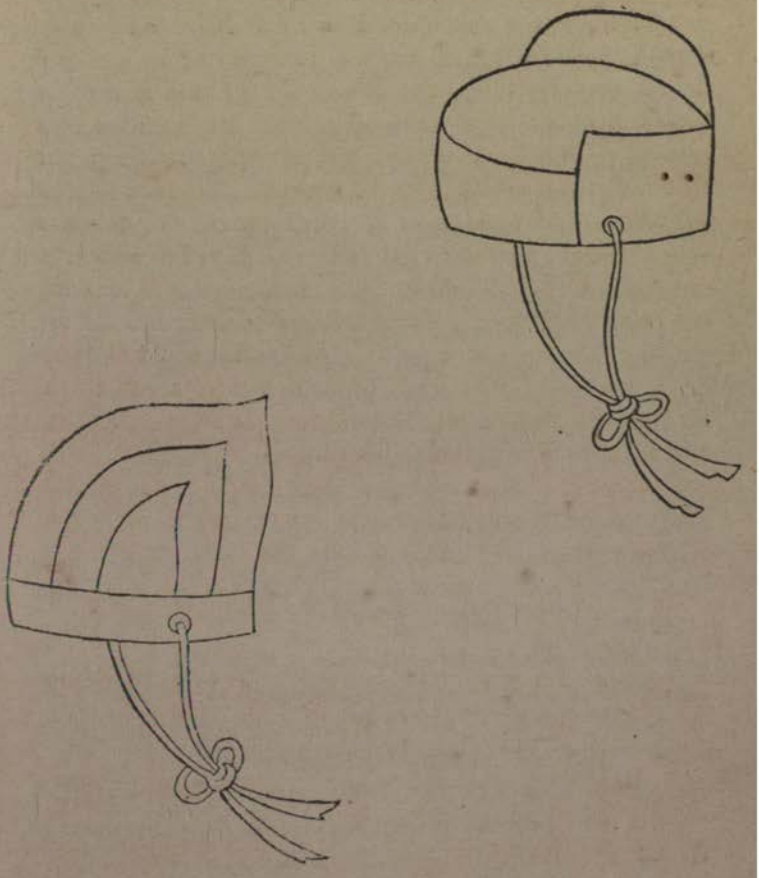
(*f*) *Vide* VI., 11, *e*.

(*g*) *Vide* VI., 11, *f* and *g*.

10. *One Man Raises the Goblet.*

(*a*) *Vide* VI., 12, *a* and *b*.

(*b*) *Vide* VI., 12, *c* and *d*.



VERY EARLY HATS.

To face p. 80.

11. *The Ceremonial when a Notable Man is Present.*

(*a*) If among the great officers who come there happens to be a notable, he enters by the left of the door.

(*b*) The host goes down the steps to meet him inside the door.

(*c*) The principal guest and the body of guests also descend, and return to their places to the west of the western steps.

(*d*) The host leads the great officer up the steps with the usual ceremonial, and then bows in acknowledgment of his coming, the great officer bowing in return. Then the host takes the cup and descends, the great officer descending also. The host excuses himself the honour, and the great officer excuses himself the honour of having the cup washed for him, just as in the case of a guest. The notable's mat is spread to the east of the wine-holder.

(*e*) When they re-ascend the great officer does not bow in acknowledgment of the washing. The host fills the cup, and standing before the great officer's mat, offers it. He, at the head of the western steps, bows, and, advancing, receives the cup and returns to his place. Then the host, standing at his right hand, bows, inviting him to drink.

(*f*) The great officer declines the honour of more mats than one, and the host makes a reply, but does not have the additional mats taken away.

(*g*) Then they bring forward the dried flesh and hash, and when the great officer has ascended his mat, the stand of dismembered joints is placed, and the offering proceeds according to the usage in the case of an ordinary guest; but the great officer does not taste the lungs, sip the wine, or praise its quality. On the

top of the western steps he finishes the cup and bows, the host bowing in return.

(*h*) Then the great officer descends to wash the cup, and the host returns to the east step and goes down, the declining by the great officer being as before. When the washing is complete, the host washes his hands, and they go up with the usual ceremony. The great officer hands the cup to the host between the pillars, and returns to his place. The host fills the cup, and proceeds to drink the toast at the top of the western steps. Sitting, he lays down the cup and bows, the great officer bowing in return. The host then sits, pours a libation, finishes the cup, and bows, the great officer bowing in return.

(*i*) The host, sitting down, lays the cup to the south of the west pillar, and bows twice in acknowledgment of the honour done to his wine, the great officer returning his bow. The host then returns to the eastern steps, and, saluting, goes down, the great officer also descending, and taking his stand to the south of the principal guest.

(*j*) The host then leads the principal guest up with the usual ceremony, and the great officer and three seniors of the body of guests ascend the steps and go to their mats.

12. *The Music.*

(*a*) The mats for the musicians are spread at the top of the western steps, and a little to the east. The bandmaster first goes up, and stands to the west of them, with his face to the north.

(*b*) *Vide* VI., 13, *b* and *d*, except that, instead of saying as there, "the heads of the lutes to the back," this says, "the heads of the lutes to the front."

(*c*) Then the organ-blowers enter below the hall, and stand to the west of the suspended instruments.

(*d*) *Vide* VI., 13, *p*.

(*e*) *Vide* VI., 13, *q*.

(*f*) The host takes a cup from the upper cup-basket, and offers wine to the musicians.

(*g*) If a Grand Master of Music be present, the cup is washed for him. The principal guest goes down the steps to attend the washing, and the host excuses himself the honour; but the musicians do not excuse themselves the honour of having the cup washed for them, and after he has finished the washing he ascends the steps and fills the cup.

(*h*) The musicians do not rise, but taking their lutes in their left hands, the senior bows and receives the cup, the host at the head of the eastern steps bowing and inviting him to drink.

(*i*) Then the dried flesh and hash are served, and a man is deputed to help the musicians to make the offering. The senior musician does not bow when drinking, but finishes the cup and hands it back to the host. Nor do the rest of the musicians bow in receiving the cup. They pour a libation when about to drink, but take the dried flesh and hash as they please without making an offering.

(*j* and *k*) *Vide* VI., 13, *m* and *n*.

(*l*) Then the host takes the cup, descends the steps, and, placing it in the cup-basket, returns, ascends the steps, and goes to his mat.

13. *The Appointment of an Overseer.*

This section is practically identical with Chap. VII., sect. 1; the additional details in the text here will be found in that paragraph.

14. *The Invitation to Shoot.*

(*a*) Before the general pledging, which finishes the entertainment—

(*b*) The three pairs of contestants chosen by the director of archery from among the most proficient of his pupils take their stand to the west of the western hall, facing south, and graded from the east.

(*c*) Then the director of archery goes to the west of the western hall, and, baring his left arm, and putting on his finger-stall and armlet, takes his bow from the west of the western steps, and, laying his set of four arrows on the bow, mounts the western steps, and at their top faces north, and announces to the principal guest: "The bows and arrows are ready, and your servant invites you to shoot."

(*d*) The principal guest replies: "I am no adept at shooting, but I accept on behalf of these gentlemen."

(*e*) Then the director of archery goes to the top of the eastern steps, and, facing north-east, announces to the host: "I have invited the guests to shoot, and they have consented."

15. *Bringing in the Implements of Archery.*

(*a*) Then the director of archery descends by the western steps, and, standing in front of them and facing westward, commands the junior pupils to bring in the implements of archery.

(*b*) Whereupon they bring them in. These are all together at the west of the western hall. The bows of the principal guest and the great officer are placed leaning against the western inner wall, with the arrows below them, the feathered ends being to the north. The rest of the bows are leant against the west side of the west hall, with their arrows above them.

(*c*) The host's bow and arrows are leant against the east side of the eastern inner wall.

16. *Arranging the Three Sets of Competitors.*

The director of archery does not lay down his bow and arrows, but uses them to discriminate the three sets of competitors to the west of the western hall. Then, standing to the south of these three couples, and facing north, he says to the first shot in each couple: "So-and-so will wait on your honour." To the second shot he says: "Your honour will shoot with his honour So-and-so."

17. *Tying the Cord, and Placing the Flag.*

(*a*) The overseer then takes up the duties of the master-at-arms.[3]

(*b*) Then, as master-at-arms, he orders the stretching of the target, and the pupils undo the knot, and make fast the lower left brace.

(*c*) The master-at-arms also orders the marker to lean the flag against the centre of the target. He comes from the west side, and, sitting, takes the flag, leans it against the centre of the target, and withdraws.

18. *The Removal of the Musical Instruments.*

(*a*) The bandmaster then goes to the west side and commands the pupils to assist the musicians in removing the instruments to the court below the hall.

(*b*) The pupils assist the musicians, as when they first entered, to descend by the west steps, and seat themselves facing west to the south-east of the eastern steps in line with the eastern hall, and three arrows'[4] length from it, grading themselves from the north.

(*c*) And the bandmaster takes his stand to the south of them, and faces north.

19. *The Three Couples take their Places for Shooting.*

(*a*) The director of archery, still with his set of arrows on the bow, uses them to direct the three shooting couples, each yielding precedence to his fellow, to take their bows and arrows and arrange them.

(*b*) The three couples all bare the left arm, and put on the finger-stall and armlet. Assistants, grasping the hold of the bow in their left hand, and the string in their right, hand the bows to the combatants, and after these the arrows.

(*c*) All the members of the three couples then take their bows, and thrusting three of the arrows into the girdle, lay one on the string.

(*d*) The director of archery then first takes his stand to the south-west of where they are to place the tally-holder later, with his face to the east.

(*e*) The three couples then advance from the west of their director, and, taking their places to the south-west of him, face east, and, grading from the north, stand ready.

20. *Demonstrating the Method of Shooting.*

(*a*) The director of archery stands to the north of the three couples with his face to the east, and putting three arrows in his belt, lays one on the string.

(*b*) He then salutes, and invites them to advance. When they are opposite the steps he faces north and salutes, does so again when they reach the steps, and once more when they ascend to the hall. In the case of a school with no back apartments to it, he keeps to the inner side of the pillar, but in the case of a hall he passes to the outside. When he comes opposite the

left shooting-mark he faces north and salutes, and again salutes when he comes to the west mark.

(*c*) He then puts his left foot on the mark, but does not bring his two feet together. Then, turning his head, he looks over his left shoulder at the centre of the target, and afterwards bends over to the right and adjusts his right foot.

(*d*) The flag is not taken away.

(*e*) Then the director shows them how to shoot, using the whole set of four arrows. Thereafter he takes the bow, not putting an arrow on it, but holding the string with his right hand.

(*f*) He then salutes, facing south, as when he goes up to shoot. Thereafter he descends, and, issuing by the south of his former station, goes to the west of the western hall, and instead of taking, as formerly, four arrows, now takes one and fits it on the string.

(*g*) Then he goes to the western steps, and, taking his rod,[5] puts it into his belt and goes back to his place.

CHAPTER IX

THE DISTRICT ARCHERY MEETING

(PART II.)

1. *The First Shooting.*

(*a*) THE master-at-arms then commands the marker to take the flag, and go and stand with his back to the target. This he does, and stands ready.

(*b*) Then the director of archery turns, and, standing opposite the first of the three couples, with his face to the west, sends them to shoot.

(*c*) After that he returns to his place, and the first couple salute and go forward, with the first shooter on the left, and both walking together. When abreast the steps they salute, facing north. When they come to the foot of the steps they salute again, and the first shot goes first up three steps, the second following him as far as the middle step. Then the first shot ascends to the hall and bears a little to the left, the second then ascending. The first shot then makes a salute, and they walk along together. When each is abreast his own mark he faces north, salutes, and, as he reaches his mark, salutes again. Then each, placing his left foot on his mark, turns, looks at the target centre, brings his feet together, and stands ready.

(*d*) The master-at-arms goes to the west of the west hall, not wearing finger-stall or armlet, but with his left arm bared, and holding his bow.

(*e*) He passes out to the south of the director of archery, and, ascending the west steps, goes round the

pillar to the back of the first shot, and, standing facing south-west between the marks, takes the end of the bow in his right hand, and holding it aloft southwards, calls to the marker to get away from the target.

(*f*) The marker then takes up the flag and calls out:[1] "All right." Before the call ceases he has reached the screen, where, sitting down, he turns his face to the east and lays down the flag; thereafter standing up to await further orders.

(*g*) The master-at-arms, going out by the south of the second shot, walks round behind him, and descending the west steps, goes back by the south of the director and reaches the west of the west hall, where he lays down his bow, draws on his coat, and returns to his place, taking his stand to the south of the director.

(*h*) The director then goes forward and meets the master-at-arms at the front of the western steps, each on the other's left hand; then in front of the hall, to the east of the western steps, he turns his face to the north, and looking at the first shot, orders him not to hit or "wing" the marker. The first shot makes a salute, and then the director withdraws and returns to his place.

(*i*) Then they shoot. The first shot having loosed his arrow, lays another on his bow, and then the second shot looses. Then they loose again in the same order until their sets of arrows are exhausted.

(*j*) Then the marker sits down and calls out: "You've got it!"[2] As he raises his flag he calls it loudly in the note *kung*, and as he lays the flag down he repeats it softly in the note *shang*.

(*k*) Though a hit is made, no tally is laid down.[3]

(*l*) When the shooting is finished, they do not lay another on the string, but, facing south, make their salute, just as when they went up to the hall to shoot.

(*m*) The first shot descends three steps, and the second, a little to his right, comes down to the middle step. Then they both continue their descent, the first shot being on the left.

(*n*) In descending they keep the left hand to the left of those going up. When they meet before the steps they bow to one another. Then they pass to the south of the master-at-arms, and, going to the west of the west hall, lay down their bows, put off their finger-stalls and armlets, draw on their coats, and stand ready to the west of the hall, facing south, and graded from the east. These rules are observed by all three couples.

(*o*) Then the director puts away his cane, leaning it against the west side of the west steps, and going up to the hall, he faces north, and announces to the principal guest that the three couples have finished their shooting. Thereupon the guest makes a salute.

2. *Taking the Arrows and placing them on the Stand.*

(*a*) Then the director goes down the steps, and, putting his rod into his girdle, returns to his place. After this the master-at-arms goes to the west of the hall, and, baring his arm, takes his bow, and, advancing by the south of his settled place, meets the director in front of the steps, each keeping the other on his left. He then goes up by the west steps, and, walking round the west pillar and behind the right-hand mark, stands between the marks facing south-west, and sweeps the bow downward as a signal for the arrows to be collected.

(*b*) Then the marker takes the flag, and says, "All right," and, before he finishes speaking, he grasps the

flag, and, standing with his back to the target, awaits further orders.

(*c*) Then the master-at-arms issues to the south of the left mark, and, going round by the back of it, descends by the west steps.

(*d*) Then he goes to the front of the hall, and, with his face to the north, stands to the south of where they are about to set up the arrow-stand, and commands the pupils to set it up.

(*e*) So they set up the arrow-stand on the centre line of the court as far south as the used-water jar, and on a line west and east.

(*f*) The master-at-arms passes to the south of the director, withdraws, and puts his bow away at the west of the hall. He then draws on his coat and returns to his place.

(*g*) Then the pupils take the arrows, and, sitting down with their faces to the north, spread them out on the stand with their feathers to the north. Thereafter they withdraw, and the master-at-arms, drawing on his coat, goes forward to the south of the stand, and, sitting down with his face to the north, uses his right and left hands to move the arrows about and arrange them in their sets of four.

(*h*) If the arrows are not all there, the master-at-arms again bares his arm, takes his bow as before, and, going up to the hall, calls out: "You have not gathered the full tale of arrows."

(*i*) The pupils from the west side answer, "All right," and again look for the arrows and place those they find on the stand.

3. *The Second Invitation to Shoot.*

The director then leans his rod against the west of the steps, and, going up, extends an invitation to shoot

to the principal guest as before, the guest replying, "All right."

4. *Arranging all the Couples.*

(*a*) If the principal guest and the host and a great officer happen to wish to take part together in the shooting, then it is announced to the principal guest, and then to the host from the top of the eastern steps. The host and the principal guest make a couple for the shooting.

(*b*) Then an announcement is made to the great officer. Although there happen to be several of these present, they are all paired off with ordinary officers, and the couple is announced to the great officer thus: "So-and-so will wait on your honour."

(*c*) Then at the top of the west steps, and with face to the north, he calls on the three representatives of the body of guests to shoot.

(*d*) When the director comes down the steps he puts his rod into his girdle, goes round to the south of the master-at-arms to the west of the hall, and stands there to discriminate between the couples.

(*e*) Then all those of the body of guests who desire to engage in the shooting descend the steps together, and go by the south of the master-at-arms to the west of the hall, where they take their stand in line with the three former couples, grading from the east, the first being the couples in which are the great officers. If there happen to be any facing east, their grading is from the north.

(*f*) But the principal guest, the host, and the leading great officer, do not yet go down.

(*g*) Thereupon the director discriminates the general body of couples.

5. *Sending the Three Couples to get the Arrows from the Arrow-Stand.*

(*a*) Then the director commands the first three couples to take up their arrows, and thereafter returns to his place.

(*b*) The three couples, with the left arm bared, and wearing the finger-stall and armlet, take up their arrows,[4] and, taking their bows, they advance and stand to the north-west of the master-at-arms.

(*c*) Then the director causes the first couple to take their arrows and return to their place.

(*d*) Whereupon the first couple make a salute, and, advancing, salute again abreast of the arrow-stand, facing north, and again when they reach the stand. The first shot stands with his face eastward, and the second with his face to the west.

(*e*) The first shot salutes, advances, and, sitting down, holds his bow across his body with his left hand; while passing his right hand with the palm up under the bow he takes an arrow, and lays it against the hold of the bow and strokes the feathers. Then he rises, and, taking hold of the bowstring, turns to the left, and, returning to his place, makes a salute with his face eastward.

(*f*) The second shot goes forward, sits down, and, holding the bow across his body, extends his hand palm downwards over the bow, and takes an arrow and rises, the remainder of his actions being like those of the first shot.

(*g*) When they have taken all their arrows they salute, and both turn to the left, and, facing south, salute, then go forward a little together until they are abreast of the arrow-stand on the south of it, and, turning together to the left, face the north. Putting

three arrows into their belts, they fit one on the string, salute, turn to the left again together, with the first shot on the right. Those returning keep the left hand to the left of those who are advancing. They exchange bows with the others, and then return to their places.

(*h*) The other two couples then take their arrows in the same way, the couple coming last taking as well the arrows with which the mode of shooting was demonstrated, picking them up along with their own sets, and giving them to an assistant, who stands to the west, and afterwards returning to their places.

6. *All the Couples go to their Places for the Shooting.*

Before the body of guests take up their arrows at the west of the hall, they bare the left arm, and put on the finger-stall and armlet. Then they take their bows, and, putting three arrows in their belts, fit one on the bow. They come from the west of the hall, and range themselves after the three student couples, standing to the south of them, facing east, and graded from the north, the great officers' couples being first.

7. *The Second Shooting.*

(*a*) The director calls on them to shoot, as before. Each couple bow, and go up as before. Then the master-at-arms commands the marker to leave the target, and he replies: "All right." Afterwards the master-at-arms goes down the steps, lays aside his bow, and returns to his place.

(*b*) Then the director lays a single arrow on his bow, and, putting away his rod, meets the master-at-arms in front of the steps, goes up, and asks permission of the principal guest to have tallies laid down to mark the scores.

(*c*) This the guest grants, and the director goes down the steps, puts his rod in his girdle, and, with his face to the west, stands to the north-west of where they are about to place the tally-holder. He then commands the scorer to put the tally-holder in place and attend to it.

(*d*) The scorer then takes up the deer-shaped tally-holder, and a man carries the tallies after him.

(*e*) The scorer sits and places the tally-holder south and abreast of the arrow-stand, and west, in line with the west inner wall, with its face to the east. He then gets up, and, receiving the tallies, sits down and places eight of them in the holder, and lays out the rest to the west of it, with their ends south. He then gets up, and, putting his hands up together, stands ready.

(*f*) Then the director goes forward, and, standing below the hall with his face to the north, issues this command: "The arrow that does not pierce the target,[5] although it should hit it, is not to score." The first shot salutes, and the director retires and returns to his place.

(*g*) The scorer sits down, and, taking eight tallies from the holder, puts eight others in, and, standing up, holds them and waits.

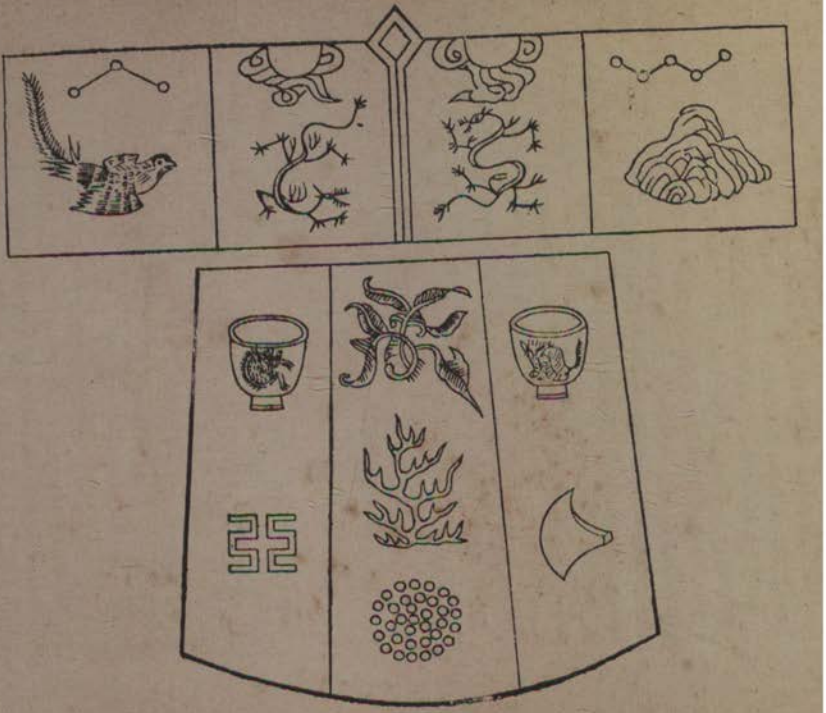
(*h*) The shooting then begins. If a hit be made, the scorer sits down and tallies it, laying down a tally for each hit, to the right for the first, and to the left for the second. If there are any tallies over, they are returned and laid out in the place whence they were taken.

(*i*) On the next occasion he also takes the eight tallies from the holder, and puts another eight in, and, rising, takes the first eight and stands ready.

(*j*) When the three couples have finished shooting—

(*k*) The principal guest, the host, and the great officer, salute one another, and each goes down by his proper stair and bows. At the east of the eastern hall the host bares his left arm, puts on his finger-stall and armlet, and, taking his bow, puts three arrows in his belt, and lays one on the bow. The principal guest, at the west of the hall, does the same, and all proceed to mount by their proper stairs at the same time. At the foot of the steps they salute, and again when they reach the hall. The host becomes the second shot, and each, when he is abreast his mark, faces north and salutes. They salute again when they reach their marks. Thereafter they shoot, and, when they are finished, salute with their faces to the south. Then each goes to his proper steps, and salutes at the top of them, and again when he goes down. The guest, to the west of the west inner wall, and the host, to the east of the eastern, lay down their bows, discard finger-stall and armlet, and draw on their coats. They return to their places and ascend, saluting at the steps, and again when they reach the hall, and all go to their mats.

(*l*) The great officer then bares his left arm, puts on his finger-stall and armlet, takes his bow, puts three arrows in his belt, and fits one on the bow. He then issues from the west of the hall, and, going to the west of the director, takes his place with his competitor. He is reckoned the second shot. He salutes and advances, his comrade withdrawing a little. Then they salute, as did the three student couples, and when they reach the steps his comrade ascends first. When they have finished shooting, they bow, as when ascending to shoot, and his comrade goes down first. When they reach the bottom, his comrade withdraws a little, and they both lay down their bows to the west



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of the hall and draw on their coats. His comrade remains at the west of the hall, and the great officer goes up the steps and returns to his mat.

(*m*) The body of guests shoot thereafter, the scoring being as before.

(*n*) It is only the first couple that are called upon by the director to shoot.

(*o*) When the shooting is finished, the scorer takes the remaining tallies that he holds, and, going up by the west steps to the top, but not entering the hall, announces to the principal guest that each member of all the couples has finished shooting. Then he descends, returning to his place, and, sitting, lays out the remaining tallies to the west of the holder, rises, holds his hands up together, and stands ready.

8. *Again Taking the Arrows.*

(*a*) The master-at-arms bares his left arm, puts on the finger-stall,[6] takes his bow, and commands them to collect the arrows as before. The scorer says: "All right," and, taking the flag, stands with his back to the target as before. Then the master-at-arms descends, lays aside his bow, and returns to his place.

(*b*) The pupils then lay out the arrows as before, binding together those belonging to the great officer with ribbon grass below the centre. But the set belonging to the master-at-arms are left like the others.

9. *Announcing the Score.*

(*a*) The director goes to the west of the west steps, and, laying down his bow and putting away his rod, he draws on his coat. Then, coming forward from the east side of the tally-holder, and standing to the south of it, he looks over the tallies.

(*b*) The scorer stands facing east at the west side of the holder, and, sitting down, first counts the right-hand tallies. Two tallies make a pair, and as each pair is taken up it is laid in the left hand. When ten pairs are picked up, they are reckoned a set, and this is laid out. The sets are arranged so as to distinguish between them, and, if there are any pairs over, they are laid across below the sets. A single tally over is called the "odd," and is laid along below the pairs that are over.

(*c*) Then he gets up, goes across the front of the holder to the left side, sits again, with his face to the east, and, gathering the tallies together, places them in his left hand, laying out each set as he gathers it, and making distinction between the various sets of ten pairs. He treats those over as when he gathered the right-hand tallies.

(*d*) The director returns to his place, and the scorer, advancing, and taking the tallies of the winning side, holds them, and going up the west stair to the top, but not entering the hall, announces the result to the principal guest.

(*e*) If it be the right-hand side that has won, he says: "The right has excelled the left." And if the left has won, he says: "The left side has excelled the right." He announces the number of pairs of tallies, and, if there is an odd one, he announces it as: "The odd." But if the right and left are equal, then he takes a tally from those belonging to each side, and says: "Right and left are equal."

(*f*) Then he descends and returns to his place, and, sitting down, gathers together the tallies, and, placing eight in the holder, lays out the rest to the west of it, rises, lifts up his hands together, and stands ready.

10. *Giving Wine to the Losers.*

(*a*) The director goes to the west of the hall, and commands the pupils to set out the stand for the goblet. They carry the stand reverently up to the hall, and place it to the west of the west pillar, and go down.

(*b*) Then the junior among the victors washes a goblet, and, going up, ladles wine into it. Then, sitting down, with his face to the south, he places it on the stand, goes down, bares the left arm, takes the bow, and returns to his place.

(*c*) Then the director bares the left arm, takes his bow, fits an arrow to it, puts his rod in his girdle, and, standing with his face to the north, to the south of the three student couples, commands them, and the victors among the body of guests, to bare their left arms, put on the finger-stall and armlet, and carry their bows strung; while the losers, with their coats drawn on, and discarding the finger-stall and armlet, are ordered to hold out the left hand, palm upwards, lay the unstrung bow upon it with the right hand, grasp the hold of the bow, and so carry it.

(*d*) The director first goes to his place, and thereafter the three student couples, and all the rest of the shooters, each with his partner beside him, go forward and stand in the places from which they wait for the shooting, graded from the north.

(*e*) The director calls on them to go up and drink, in the same way as he called on them to shoot. Each couple advances and salutes as when they ascended to shoot, and when they reach the steps, the victors go up first to the hall, and bear a little to the right.

(*f*) Then the losers come forward, and, facing

north, sit down and take the goblet off the stand, rise up, withdraw a little, and, standing, drink off the wine, advance again, sit, lay the goblet at the foot of the stand, then rise and salute. In descending the losers go first.

(*g*) Those going down keep their left hand to the left hand of those going up to drink, and when they meet in front of the steps, they salute one another. Then they go away by the south of the master-at-arms to the west of the west hall, and, laying down their bows, draw on their coats and stand ready.

(*h*) There is also a cup-bearer.

(*i*) The cup-bearer sits down, takes the goblet and fills it, then returns and places it on the stand, and the ascending and drinking are as before, the three student couples being the last to drink.

(*j*) If the principal guest, or host, or the great officer, be among the losers, he does not carry his bow. The cup-bearer takes the goblet, descends and washes it, then goes up, fills it, and hands it to the guest, host, or great officer, standing before his mat.

(*k*) The one who receives the goblet takes it, and, going to the top of the stairs, faces north, and, standing, drinks it off, hands it to the cup-bearer, and returns to his mat.

(*l*) When a great officer is drinking, his partner does not come up to the hall.

(*m*) If the partner of the great officer be a loser, he holds his bow unstrung, and goes up alone to drink.

(*n*) When all the guests have drunk the shooting-cup in succession, the assistants remove the stand and goblet.

11. *Offering Wine to the Marker.*

(*a*) The master-at-arms then washes a cup, and, going up the steps, fills it, and, descending, offers it to the marker in front of the target.

(*b*) The dried flesh and hash are served, and the stand of dismembered joints is set. The marker offers of the joints and relishes three times.

(*c*) The marker stands with his back to the target, and, facing north, bows and receives the cup. The master-at-arms faces west, and bows as he invites him to drink.

(*d*) Then the marker, taking the cup, tells the assistants to take up the relishes and meat-stand, and follow him to the right edge of the target, where they lay them down.

(*e*) He then faces south, and, sitting down, takes the cup in his left hand, and with his right makes an offering of the dried flesh and hash. Then he grasps the cup, and, standing up, takes the lung, sits and offers of it, and thereafter of the wine.

(*f*) After this he gets up again, and, going to the left side, and after that to the centre of the target, performs the same ceremony.

(*g*) Then, three paces north-west of the left side of the target, and facing east, the relishes and the meat-stand are set up, and the marker, standing to the right of the relishes and facing east, drinks, and, without bowing, finishes off the cup.

(*h*) Then the master-at-arms receives the cup, lays it in the cup-basket, and returns to his place. The marker takes his relishes, and, commanding an attendant to take the meat-stand and follow him, draws to one side, and sets them to the south of the

screen, after which the marker goes and stands with his back to the target and waits orders.

12. *Offering Wine to the Scorer.*

(*a*) The director goes to the west of the steps, and, laying down his bow and arrows, putting away his rod, and doffing his finger-stall and armlet, goes to the used-water jar and washes a cup. He then ascends, and, filling it, comes down again and offers it to the scorer in his place, and a little to the south of it. The relishes are served, the meat-stand of dismembered joints being set, and there is the usual offering.

(*b*) The scorer, to the right of the relishes, with his face eastward, bows and receives the cup. The director, facing north, bows, inviting him to drink.

(*c*) The scorer goes up to his relishes, and, sitting down, holds the cup in his left hand, offers the relishes with his right, sits and takes the lung from the stand, sits down, and makes an offering of it. Thereafter he offers of the wine. He then gets up, and, standing to the west side of the director, faces north and drinks, but does not bow, and finishes the cup. Then the director takes the cup and places it in the cup-basket.

(*d*) The scorer, a little to the west, withdraws from the relishes and returns to his place.

(*e*) Then the director goes to the west of the hall, bares his left arm, puts on his finger-stall and armlet, takes his bow from the left of the steps, putting an arrow on it, and, thrusting his rod into his belt, returns to his place.

13. *The Third Invitation to Shoot.*

The director then puts away his rod, leaning it against the west of the steps, and, going up, invites the

principal guest to shoot, with the same forms as before, and the guest complies.

14. *The Shooters take their Arrows from the Stand.*

(*a*) The director goes down the steps, and, putting his rod into his belt, passes round to the south of the master-at-arms, goes to the west of the hall, and commands the three student couples and the body of guests all to bare their left arms, put on finger-stall and armlet, take their bows, and go to their places, the director first going to his.

(*b*) Then those addressed do as directed and go forward in their couples, returning to their places in preparation for the shooting.

(*c*) The director calls on them to pick up their arrows. The three couples do so as before and return to their places. The principal guest, the host, and the great officer, go down the steps, saluting as before, and the host, at the east of the hall, and the guest at the west, all bare the left arm, put on finger-stall and armlet, take their bows, and all go forward, saluting in front of the steps, and again when they come to the arrow-stand. They then take up the arrows as the three student couples did.

(*d*) When each has finished, he turns north, puts three arrows in his belt, and, fitting one on the bow, salutes and withdraws.

(*e*) The principal guest, to the west of the hall, and the host to the east of it, both lay down their bows and arrows, draw on their coats, and, when they come to the steps, salute, and again when they ascend to the hall and go to their mats.

(*f*) The great officer, baring his left arm, and putting on finger-stall and armlet, takes his bow and goes to his partner.

(*g*) Then they salute and advance together like the student couples, his companion facing east, and the great officer facing west. The great officer goes forward, and, sitting, takes the binding off his arrows, thereafter rising and returning to his place. His partner salutes and goes forward, sits, and, gathering his set of arrows, smooths their feathers and rises, returning to his place, where he salutes. Then the great officer advances, sits, and collects his set of arrows as his partner did.

(*h*) Then he faces north, and, putting three arrows into his belt, fits one on the bow, and, saluting, draws back.

(*i*) His partner having returned to his place, the great officer then goes to the west of the inner wall and lays down his bow and arrows. Then he draws on his coat, ascends the steps, and goes to his mat.

(*j*) The whole body of guests take up their arrows, as the three couples did, and return to their places.

15. *The Third Shooting.*

(*a*) The director again fits an arrow on his bow, and, going forward, calls to the first shot as before, and one couple salute and ascend.

(*b*) The master-at-arms goes up, and commanding the marker to leave the target, the latter calls out: "All right." Then the master-at-arms descends, and, laying aside his bow, returns to his place. The director and the master-at-arms meet before the steps, and the former lays aside his rod, draws on his coat, ascends, and asks permission to entertain the guests with music. To this the principal guest consents.

(*c*) The director descends, puts his rod in his belt, faces east, and commands the bandmaster, saying:

"I have asked permission to entertain the guests with music, and they have consented."

(*d*) Then he goes to the space between the steps, and below the hall, faces north, and commands: "Whoever does not shoot in time with the drums will not have his shot counted." The first shot salutes, and the director withdraws and returns to his place.

(*e*) The bandmaster, facing east, commands the leading musician to play the *Tsou-Yü*[7] with perfect rhythm in all its parts. He does not rise, but assents, and the bandmaster retires and returns to his place.

(*f*) Then they play the *Tsou-Yü* for the shooting, and after the three student couples have finished, the principal guest, host, great officer, and body of guests, shoot in succession, the scoring being as before. When they have finished shooting, they descend, and the scorer takes the tallies remaining over, and, going up the steps, announces the scores of the two sides. The completion of the shooting is as before.

16. *The Collection of the Arrows and the Announcement of the Result are as before.*

Then the master-at-arms ascends and commands them to gather up the arrows. The marker says, "All right," and the master-at-arms descends, lays aside his bow, and returns to his place. The pupils lay out the arrows, and the master-at-arms separates them into sets, all as before. The director lays aside his bow and examines the score as before, and the scorer announces the successful side, or the tie, as before; whereupon the director, descending, returns to his place.

17. *Giving Wine to the Losers as before.*

The director commands that the goblet-stand be set out, and this is done, and the goblet filled as before. Then he orders the winners to take their bent bows, and the losers their bows unstrung, and ascend to drink as before.

18. *The Shooters again take their Arrows from the Stand.*

(*a*) The director again bares his arm, and, putting on finger-stall and armlet, takes his bow in his left hand and an arrow in his right, lays the arrow along the string with its point forward, and goes to the right of the hall to order the taking up of the arrows as before.

(*b*) Then he returns to his station, and the three couples, with the principal guest, host, great officer, and body of guests, all bare their left arms, put on finger-stalls and armlets, and take up their arrows as before, not putting the arrows on the bows, but laying one along the string and three along the hold of the bow. They then withdraw. They do not return to their stations, but give the bows and arrows to assistants at the west of the hall.

(*c*) After the taking up of the arrows is finished, they all salute, ascend the steps, and go to their respective mats.

19. *The End of the Shooting.*

(*a*) Then the director goes to the west of the hall, lays aside his bow, puts away his rod, doffs finger-stall and armlet, draws on his coat, and returns to his station.

(*b*) The master-at-arms orders the pupils to cast off the lower left brace of the target, and so set the cloth loose as before.

(*c*) He orders the marker to remove the flag and the pupils to remove the arrow-stand. The director orders the scorer to take away the tally-holder and tallies and await orders.

(*d*) Then the master-at-arms reverts to his earlier office of overseer, and, withdrawing, takes his stand again to the south of the goblet between the steps.

(*e*) Then the bandmaster orders the pupils to assist the musicians back to their places, and the pupils lead them as when they ascended the steps. They ascend by the western steps, and, going back to their places, they sit down.

CHAPTER X

THE DISTRICT ARCHERY MEETING
(PART III.)

1. *The General Pledging.*[1]

(*a*) THE principal guest, turning his face northwards, sits down and takes the goblet from the west of the meat-stand, gets up, and at the head of the eastern steps faces north and pledges the host, who descends from his mat and stands to the east of the guest.

(*b*) Then the principal guest sits down, and, laying down the goblet, bows, takes the goblet, and rises, the host returning his bow. He does not pour a libation, but finishes the goblet without bowing. Nor does he wash the goblet, but, filling it, goes forward and stands facing south-east. The host, at the top of the eastern steps, faces north and bows. The principal guest withdraws a little, and the host advances and receives the goblet, the principal guest, to the west of the host, facing north and bowing as he invites him to drink, and then saluting and returning to his mat.

(*c*) The host takes the goblet to the top of the western steps in order to pledge the great officer, who leaves his mat and stands to the west of the host, using the forms which the guest used in pledging the host. Then the host salutes and goes to his mat.

(*d*) If there happen to be no great officer present, the senior among the three representatives of the body of guests accepts the pledge in like fashion.

(*e*) The overseer goes to the west steps and assists in the general pledging, calling on the person who is to receive the pledge as follows: "So-and-so pledges your honour So-and-so." The one to be pledged then descends from his mat.

(*f*) Then the overseer retires, and stands at the end of the west inner wall, with his face to the east.

(*g*) All those receiving the pledge bow, rise, and drink with the ceremonial used by the principal guest in pledging the host. When all have drunk, they pledge those below the hall, who come up and accept the pledge at the head of the western steps. The last one to receive the pledge takes the goblet down and places it in the cup-basket. Then the overseer descends and returns to his place.

2. *Two Men Raise the Goblet.*

(*a*) Two men are then told off to raise the goblet to the principal guest and the great officer.

(*b*) The goblet-raisers both wash goblets, and, ascending, fill them, and then, at the top of the western steps, with faces northward, sit down, and, laying down the goblets, bow, take them again, and rise. The principal guest and the great officer return these bows from the end of their mats. Then the goblet-raisers both sit down, and, pouring a libation, drink off their goblets, rise, sit, lay down the goblets, bow, take them again and rise, the principal guest and great officer both returning their bows.

(*c*) Then the goblet-raisers descend in the reverse order of their ascent, wash the goblets, ascend, fill them, and both take their stand at the head of the western steps, facing north and graded from the east. The principal guest and the great officer bow. The goblet-raisers both advance, sit, and lay down the

goblets to the right of the relishes. The guest and great officer ask to be excused this added honour, but sit and accept the goblet and rise. The goblet-raisers withdraw, and, returning to their places, both bow, inviting them to drink. Then they descend, and the guest and great officer sit, return the goblets to their places, and get up.

(*d*) If no great officer happen to be present, then only the senior of the cup-lifters officiates, and he offers only to the principal guest.

3. *Removing the Meat-Stands.*

(*a*) *Vide* VII., 4, *a* to *c*.

(*b*) *Vide* VII., 4, *d* and *e*, except that the reference to guests of the second grade is here omitted, and the definite "great officer" takes the place of the indefinite "notable."

(*c*) Then the principal guest takes the stand, and, turning, hands it to the overseer, who proceeds to descend the western steps with it, followed by the guest, who stands to the west of the steps with his face east, while the overseer takes the stand out and hands it to the assistant for taking to the guest's lodging.

(*d*) The host takes his stand, and, turning, hands it to the pupil, who receives it, and, going down by the west steps, turns eastward, and hands it to an attendant. The host goes down by the east steps and stands, facing west.

(*e*) The great officer takes his stand, and, turning, hands it to a pupil, who takes it, and, going down the west steps, leaves the house, and hands it to an assistant. The great officer follows the pupil, and, descending, stands to the south of the principal guest.

(*f*) The representatives of the body of guests

descend together, and stand to the south of the great officer, a little farther back and graded from the north.

4. *Putting Off the Shoes and Ascending the Hall.*

The host salutes, and yields precedence with the principal guest in putting off their shoes and ascending to the hall, the great officer and the representatives of the body of guests also putting off theirs and going up to sit down.

5. *The Drinking without Measure.*

(*a*) Then the dainties are brought in.

(*b*) And drinking without measure is engaged in. Two men are told off to raise the goblets. The principal guest and the great officer do not rise, but, taking the goblets which have been laid down for them, they drink, and do not bow when they are finished.

(*c*) The cup-bearers then receive the goblets from them, and, filling them, hand the guest's to the host, while the senior of the body of guests receives the cup the great officer had used. In the next turn the order is reversed.[2]

(*d*) When all have drunk, the man who receives the cup last rises and pledges the rest of the company in the court, at the top of the western steps.

(*e*) The leader of these accepts the pledge. The one who offers the pledge does not bow, but drinks off the goblet, and then fills it.

(*f*) Nor does the one who receives the pledge bow as he accepts it.

(*g*) And when all are pledged they all abstain from bowing.

(*h*) The goblet-bearers all take part in the general pledging.

(*i*) The last to receive the pledge takes the empty goblet down the steps and places it in the cup-basket.

(*j*) Then the cup-bearers take goblets, and, going up, fill them, and begin again by laying them before the principal guest and great officer.

(*k*) Thereupon music is performed, without taking account of the number or order of tunes.

6. *The Guests Leave.*

(*a*) As the principal guest gets up, the bandmaster commands the musicians to strike up the *Kai* (*vide* VII., note [2]). Then, as, in descending, he reaches the head of the steps, the *Kai* is played.

(*b*) With the departure of the principal guest, the body of guests also leave, the host escorting them outside the door and bowing twice.

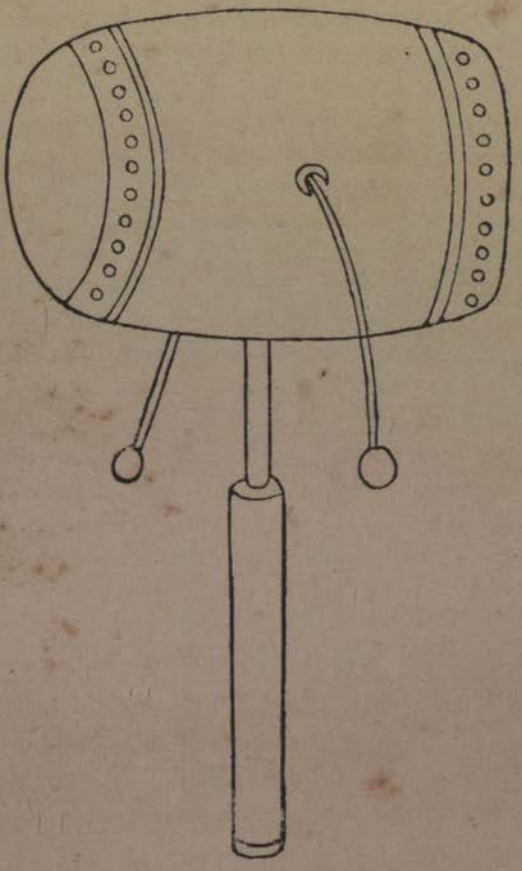
7. *Acknowledging the Bounty and the Condescension.*

(*a*) On the morrow the guests, in their dress clothes, come and bow in acknowledgment of the host's bounty outside the door of the school, the host excusing himself from seeing them.[3]

(*b*) The host, dressed as his visitors had been, follows them home, and, after bowing outside their several doors, in acknowledgment of their condescension without seeing them, withdraws.

8. *Relieving the Overseer of his Office.*

(*a*) Then the host, putting off his dress clothes, relieves the overseer of his office, and invites him to drink wine. There are no guests of the second degree at the ceremony.



FINGER-DRUM.

To face p. 112.

(*b*) No animal is killed. A man is sent to hurry up the guests, and they are met outside the door. They do not bow, but enter and ascend the steps. Neither is their arrival acknowledged with a bow, nor do they bow in acknowledgment of the washing of the cup. The relishes are served, but there is no meat-stand.

(*c*) When the guest toasts the host, the host does not bow in acknowledgment of the honour done to his wine, nor does he bow to the body of guests.

(*d*) When the wine has been offered to the guests one man raises the goblet, and the drinking without measure follows.

(*e*) There is no overseer appointed.

(*f*) Nor does the principal guest take any part in the ceremony.

(*g*) They invite any who care to come, announcing the entertainment to the retired officials and notables of the district, if that is desired.

(*h*) The dainties used are such as they happen to have, and the music is such as they care to call for.

9. *Forty-eight Notes.*

(1) *The Principal Guest.*

If great officers are taking part in the entertainment, then one in official employ is invited to be the principal guest. Since all invited are versed in ceremonial, there is neither the apprising nor the bidding of the guests.

(2) *The Animal, Wine-Holder, Cover, and Mats.*

Vide VII., 11, (3), (4), and (5).

(3) *The Mat at the Western Inner Wall.*

The head of the mat at the foot of the western inner wall is laid to the north.

(4) *The Use of the Cup and the Goblet, and the Rule for those Bowing with the Cup.*

Vide VII., 11, (5), and (8), *a*.

(5) *Concerning the Dried Flesh and Hash.*

The dried flesh is brought in in a splint-basket, and is in five slices, with half a slice for offering laid across on the top. The pickled hash is in a holder. They are brought from the eastern chamber. The slices are 1 foot 2 inches long.

(6) *The Meat-Stand.*

Vide VII., 7. Except that here there is no reference to a stand for a guest of the second degree.

(7) *The Various Regulations for the Ceremonial.*

Vide VII., 11, (11), and 11, (8), *a*, *c*, and *d*.

(8) *The Distinction between the Notables, as Feudal Duke and Great Officer.*

If there be a feudal Duke present, he is treated with the ceremony due to a principal guest; and a great officer with the ceremony due to a guest of the second degree. But if there be no feudal Duke present, then the great officer is treated with the ceremony due to the principal guest.

(9) *On the Entrance of the Great Officer, and the Place of the Bandmaster.*

Vide VII., 11, (12), and (10).

(10) *The Organs.*

For the organ music to be complete, there must be three large organs, and a small one for the accompaniment.

(11) *Offering Wine to the Musicians and Organ Players.*

Vide VII., 11, (13), and (14).

(12) *The Places of those who Stand.*

Vide VII., 11, (9), first part.

(13) *The Regulation for the Overseer and his Relishes.*

When the overseer has raised the goblet, the relishes are served to him in his place.

(14) *The Three Couples.*

The three couples are taken from among the pupils, and are warned against faults by the director in front of all the competitors.

(15) *The Place where the Director's Bow, Arrows, and Rod are Leant.*

The bow, arrows, and rod of the director are leant against the west of the west steps.

(16) *The Regulation with Regard to the Simultaneous Action of the Director of Archery and the Master-at-Arms.*

When the director, having bared his left arm and put on his finger-stall and armlet, goes up into the hall, the master-at-arms commands, from in front of the steps, that the target be stretched, and then that the flag be laid against it.

(17) *The Target.*

(*a*) In the centre of the target the Son of Heaven has a bear's mask on a white ground; a feudal lord has a tailed deer's mask on a dark red ground; a great officer a white cloth ground, with the masks of a tiger and a cat drawn on it; and the ordinary officer the

same background, with the masks of a deer and a boar drawn on it.

(*b*) The figuring of the ornamental border round the centre is on a background of light red.

(18) *The Shooting Marks.*

(*a*) The shooting takes place between the pillars. The marks are an arrow's length long, and a bow's length separates them. The cross-piece is a pace in length.

(*b*) In a school[4] the marks are under the central beam, but in a hall they are under the second beam.

(19) *The Place from which the Master-at-Arms orders the Marker to Stand with his Back to the Target.*

This is done by the master-at-arms from his place, and he does not ascend to the hall.[5]

(20) *The Route followed in Going to the West of the Hall.*

Whoever proceeds to the west of the hall passes south of the master-at-arms both in going and coming, but when the principal guest or a great officer descends the steps, he turns sharp to the west to get his bow and arrows.

(21) *The Banners.*

(*a*) For banner each uses the material proper to his rank.

(*b*) If there be no material proper to his rank, then a combination of white and red feathers is used, the pole being three *jên* (24 feet) long, and sheathed for the upper two *hsin* (16 feet) with swansdown.

(22) *The Rule for Gripping the Arrows.*

In gripping the arrow, the archer takes it between his two fingers and sets it across the bow.

(23) *The Place of the Director of Archery, and the Regulation for the Master-at-Arms when Holding his Bow.*

The director stands to the north of the master-at-arms, and if the latter have no business in hand he does not carry his bow.

(24) *The Gradual Progression in the Second and Third Shootings.*

The advance in the elaboration of the three shootings is indicated by this, that in the first shooting no hit is tallied, in the second the hits are tallied, and in the third the shooting takes place in time with the music.

(25) *The Places Right and Left at the Shooting.*

In shooting, the first shot takes his place on the right.

(26) *The Arrow-Stand.*

(*a*) The arrow-stand is as long as an arrow-shaft, 3 inches broad, and 1½ inches deep. The ends are shaped like dragons' heads, and the middle like intertwined snakes. The band between the heads is of light red leather.

(*b*) It is painted red and black. It is held with two hands across the body, and the bearer sits, facin south, to lay it down. Its position on the north and south line is abreast the used-water jar.

(27) *The Punishment.*

If the pupils in shooting break the rules of form, they are beaten.[6]

(28) *The Body of Guests up in the Hall.*

As the three representatives of the body of guests do not take part with the more exalted personages, they do not descend with them.

(29) *Gathering the Arrows from the Demonstration along with the Others.*

When those sent to lift the arrows used in the demonstration have collected all the others, they gather together the set shot for the demonstration, and take them away, without placing them on the stand.[7]

(30) *The Director Acting as Usher at the Ascent and Descent.*

When the principal guest and the host shoot, the director acts as usher to them in their going down and up. When they finish shooting they go on to their mats, and he returns to his place, and thus this stage of the business comes to an end.

(31) *The Tally-Holder.*

The deer-shaped tally-holder is painted in colours. The animal's forelegs are bent to kneel. Its back is hollowed out to hold eight tallies. The scorer carries it forward in both hands, the head being in front.

(32) *The Place below the Hall where the Great Officer Stands, and his Method of Baring the Left Arm.*

(*a*) When the great officer descends, he stands to the west of the hall, to wait his turn for shooting.

(*b*) When a great officer is shooting in the company of ordinary officers he bares his left arm so as to expose his crimson under-garment, but not his flesh. His partner stands a little behind the mark.

(33) *The Laying Down by the Director of the Bow and Arrows.*

The director lays down his bow and arrows, both in examining the score and in offering wine to the scorer.

(34) *Concerning the Importance attached to Piercing the Target.*[8]

In the ceremonial shootings they do not attach importance to the piercing of the hide on the target, but to the "form" and the hit. In the cases in which they attach importance to the piercing of the hide, those who are successful shoot again, but those who fail go down from the hall and take no further part.

(35) *Where the Host Stands when he Drinks.*

Even the host when on the losing side drinks along with the losers at the top of the western steps.

(36) *The Contents of the Meat-Stands for the Marker and Scorer.*

(*a*) The stand offered to the marker contains the disjointed spine, ribs, lung, and lower foreleg.

(*b*) The east side of the target is the right edge.

(*c*) The stand for the scorer contains the disjointed spine, ribs, and lung. The stands for both of them have part of the lung prepared for sacrificing.

(37) *The Great Officer Removes the Binding of his Arrows.*

He does this sitting down.

(38) *The Number of Times the Song is Repeated.*

When the *Tsou-yü* is sung, or "Gathering the duckweed," it is repeated five times.

(39) *No Limit to the Number of Competitors.*

In the shooting at the end no limit is put to the number of ordinary guests who compete.

(40) *The General Pledging and the Entrance of an Ordinary Officer.*

In olden days, during the general pledging they conversed on grave and appropriate subjects. Those

who take part in the general pledging do not wash the cup, and when it is not washed no libation is poured from it. After this pledging no ordinary officer enters.

(41) *The Regulation for the Exit of the Great Officer.*

In leaving, the great officer follows the host out the door, and the latter bids farewell to him outside the door with two bows.

(42) *The Measurements for the District Target.*[9]

(*a*) The target used at the district archery meetings is five *hsin* (40 feet) at the upper edge, and 10 feet square at the centre.

(*b*) The shooting range is fifty bow-lengths (300 feet). The centre is measured with a bow 2 inches thick at the hold.

(*c*) The edging is twice the breadth of the centre, and the right and left tongue are together twice the length of the edging. The lower tongue is half the length of the upper.

(43) *The Number of Arrows.*

The arrows number eighty, each a foot and a grip long, with the grip scraped white.

(44) *The Rod.*

The rod is a rough thorn branch an arrow's length long, and smoothed at the handle for 1 foot of its length.

(45) *The Regulations for the Ruler's Shooting.*

(*a*) When the Prince shoots he takes place as the second shot. The first shot retires an arrow's length behind his mark. When he has loosed, he turns face to the Prince, and stands at attention.

(*b*) The Prince waits for the music to begin before

going to the mark. For the shooting he bares his arm only to his red under-garment. An under-servant uses a napkin to wipe the bow, and holds the arrows as he hands them to him.

(*c*) If the Prince be on the losing side and be offered wine, the ceremonial used is that proper at the feast, and he drinks twice, refilling for himself.

(46) *The Sets of Tally-Holders and Flags.*

(*a*) When the Prince shoots in the city the tally-holder is in the figure of a *p'i-shu*,[10] and a feather standard is used by the marker, of red and white feathers combined.

(*b*) When the shooting is in the suburbs[11] the tally-holder is a *lu*,[12] and an ordinary standard is used by the marker.

(*c*) If the shooting take place in the provinces, the tally-holder is tiger-shaped, and the marker uses a dragon banner.

(*d*) Great officers have a tally-holder in the shape of a rhinoceros, and each rank a banner of the material proper to it for the use of its marker. An ordinary officer has a deer-shaped tally-holder, and the marker uses a standard of feathers.

(47) *Ministers do not hold Shooting Matches in the Capital.*

No one but the ruler holds a shooting match in the capital.

(48) *The Rule for a Great Officer in Attendance on the Prince when he Bares his Arm.*

When a Prince is present a great officer strips his arm to the skin.

CHAPTER XI

THE BANQUET[1]

(PART I.)

1. *Apprising those who are to Take Part.*

AT the conclusion of an audience the Duke[2] sends a retainer to apprise those who are invited to take part in the banquet.

2. *Laying Out all the Apparatus and Food.*

(*a*) The court steward[3] prepares all the viands for the use of the various officials, to the east of the private apartments.

(*b*) The musicians suspend the bells and the musical stones.

(*c*) The used-water jar and cup-basket are set to the south-east of the east steps, and abreast the eastern rain-gutter.[4] The jar of water is placed to the east of it, and the cup-basket to the west, all squarely south. The Duke's cup-basket is placed to the north of them, and faces west.

(*d*) The keeper of the sacrificial vessels places the wine-holder to the west of the eastern pillar. This consists of two square-mouthed vases, in the left of which is the "dark wine," and they are graded from the south. The wine-holder for the Duke consists of a pair of earthenware pots,[5] with stands covered with fine or coarse cloth, according to the season. These covers are placed to the south of the wine-holders, and graded from the south. The holder from which the

wine for the ordinary officers and that to be used at the general feasting is taken is placed to the west of the door, and consists of a pair of round-necked vases.

(*e*) The keeper of the vessels then lays the mat for the principal guest to the west of the door of the room, with its head to the east, but with no second mat on it.

3. *Going to their Places.*

(*a*) The captain of the archers announces that all is ready.

(*b*) Then a retainer lays the Duke's mat at the head of the eastern steps, facing westward, spreading it in several layers. Then the Duke ascends the steps, and goes to his place on the mat, sitting with his face westward.

(*c*) Then a retainer receives the ministers and great officers, who all enter by the right of the door,[6] and stand inside it, with their faces north, and graded from the east. The ordinary officers stand in the western part, facing east, and graded from the north. The liturgist and the recorder stand to the east of the door, and east also of the others, facing north, and graded from the east. One of the retainers takes his stand below the eastern side hall, facing south, and the ordinary officers who are to take part in the general feasting stand west of the door and face north, graded from the east.

(*d*) The Duke then descends, and, standing to the south-east of the eastern steps, and looking south, invites the ministers to draw near, whereupon they move round and settle themselves, facing west, and graded from the north. Then the Duke does the same to the great officers, and they all advance a little.

4. *Appointing the Principal Guest and the Manager.*

(*a*) Then the captain of the archers invites the Duke to name the principal guest, and he says: "Let So-and-so have the honour."

(*b*) This appointment the captain of archers conveys to the principal guest, and he, advancing a little, formally declines, this being reported to the Duke.

(*c*) Then the captain recommunicates the Duke's appointment, and the guest kowtows twice and accepts, this being reported to the Duke by the captain.

(*d*) Then the principal guest goes out the door and stands, facing east.

(*e*) Thereafter the Duke salutes the ministers and great officers, who all ascend the steps and go to their mats.

(*f*) Then the retainer, standing below the east steps and facing north, asks the Duke to name the men who shall be the cover-holders, and thereafter to say who shall act as the Duke's waiter.

(*g*) He then gives orders to the cover-lifters, and they, going up by the west steps, stand to the south of the wine-holder, facing north, and graded from the east.

(*h*) Thereafter the Duke's steward invites the Duke to name those who shall serve the dainties to the feudal Dukes and ministers.

5. *The Entrance of the Principal Guest.*

The captain of the archers meets the principal guest, who enters at this stage. When he reaches the court the Duke descends one step and salutes him, inviting him to ascend, and then goes up again and returns to his mat.

6. *Acknowledging his Arrival.*

The principal guest goes up the west steps, and the Master of Ceremonies also ascends in the same way, and, passing to the right of the guest, faces north and bows twice, acknowledging his coming, the guest replying with two bows.

7. *The Master of Ceremonies Offers Wine to the Principal Guest.*

(*a*) The Master of Ceremonies goes down to wash a cup, and stands, facing north-west, to the south of the used-water jar.[7]

(*b*) Then the principal guest descends, and, at the west of the western steps, faces east. The Master of Ceremonies excuses himself the honour of his company, and the guest replies suitably.

(*c*) Then the Master of Ceremonies, facing north, washes his hands, and, sitting down, takes the drinking-cup and washes it. The guest advances slightly and declines the honour, and the Master of Ceremonies, sitting, places the drinking-cup in the cup-basket, and, rising, responds in suitable fashion, whereupon the guest returns to his place.

(*d*) Then the Master of Ceremonies finishes the washing, and the guest, with a salute, ascends, the Master of Ceremonies ascending also. The guest bows in acknowledgment of the washing, and the Master of Ceremonies, at the guest's right side, lays down the drinking-cup and responds with a bow.

(*e*) Then the Master of Ceremonies descends and washes his hands, the guest descending also, and the Master of Ceremonies excusing himself the honour, the guest making a suitable reply. When the washing

of hands is finished, the guest salutes and ascends, the Master of Ceremonies following him, sitting down, and taking the drinking-cup. Thereupon the cover-holder lifts the cover, and the Master of Ceremonies ladles out the wine from the Duke's wine-holder, the cover-holder replacing the cover.

(*f*) Then the Master of Ceremonies, in front of the guest's mat, offers wine to him, and he, at the top of the western steps, bows, and, going forward, receives the cup in front of his mat, and returns to his place. The Master of Ceremonies, to the right of the guest, bows, inviting him to drink.

(*g*) Then the court steward brings forward the dried flesh and hash, and, when the guest has gone to his mat, the steward sets out the stand of dismembered joints.

(*h*) Whereupon the guest sits, and, taking the cup in his left hand, makes an offering of the relishes with his right, afterwards laying down the cup to the right of the relishes. He then gets up, takes the lung for sacrificing, and, sitting down, cuts off the end and offers it, thereafter tasting the lung, rising and placing it on the stand. Then he sits, wipes his hands, and, taking the cup, pours a libation of the wine, gets up, sits at the end of the mat, and sips the wine, leaves the mat, and, sitting, lays down the cup, and bows in acknowledgment of the excellent quality of the wine, takes the cup, and rises, the Master of Ceremonies replying to him with a bow.

(*i*) Then the guest sits down at the top of the western steps, with his face to the north, and washes the cup, rises, sits again, and, laying down the cup, bows, the host responding likewise.

8. *The Guest Toasts the Host.*

(*a*) The guest takes the empty cup down to wash it, and the Master of Ceremonies goes down also. The guest sits to the south of the used-water jar, and, laying down the cup, rises, and, going forward a little, declines the honour of his company, the host facing east and responding suitably.

(*b*) The guest then sits down, and, taking the drinking-cup, lays it at the foot of the cup-basket, and, after washing his hands, washes it. The Master of Ceremonies excuses himself the honour of this washing, and the guest sits, laying the cup in the basket, rises, replies, and finishes the washing. When he gets to the foot of the steps in going up again, he salutes the Master of Ceremonies, and ascends. The Master of Ceremonies then ascends and bows, acknowledging the honour of the washing with the same ceremonial that the guest used.

(*c*) Then the guest descends and washes his hands, the Master of Ceremonies descending also, and the guest declining the honour. When the hand-washing is finished, the guest salutes, ascends, ladles out wine from the Duke's holder, the cover-holder lifting the cover as before. He then takes the cup and toasts the Master of Ceremonies at the head of the western steps. The Master of Ceremonies, facing northward, bows as he receives the cup, and the guest, at the left side of the Master of Ceremonies, bows as he invites him to drink.

(*d*) The Master of Ceremonies sits and pours a libation, but neither tastes the wine nor bows his thanks for it nor praises its quality,[8] but finishes off the cup, rises, sits, lays down the cup, bows, takes the cup, and rises. The guest replies with a bow, but the Master

of Ceremonies does not acknowledge the honour done to the wine, and, taking the empty cup, goes down and lays it in the basket.

(*e*) The guest then descends and stands to the west of the western steps. Then the captain of the archers takes the guest up again, and he ascends and stands at the inner side of the west inner wall, with his face to the east.

9. *The Master of Ceremonies Offers Wine to the Duke.*

(*a*) The Master of Ceremonies washes his hands, and also the ivory drinking-cup, ascends, fills it, and, with his face north-east, offers wine to the Duke. The Duke bows, receiving the cup, and the Master of Ceremonies, going down the western steps, faces north at the foot of them, and bows, inviting him to drink.

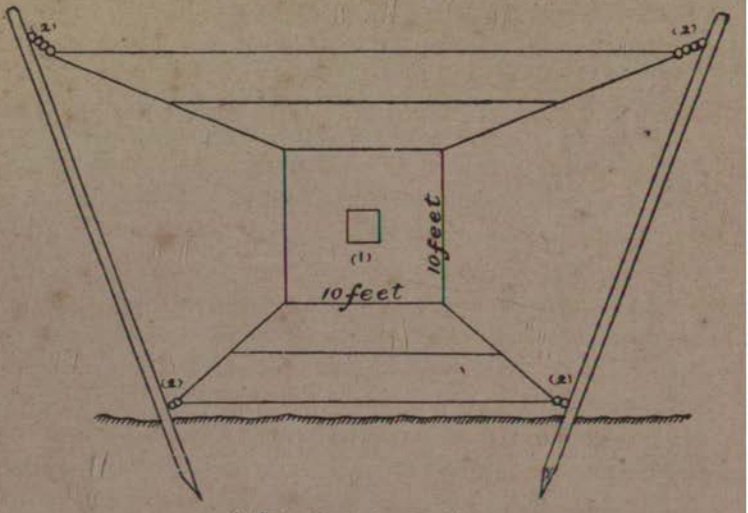
(*b*) The Duke bows in receiving the cup, and the Master of Ceremonies, going down by the western steps, faces north at the foot of them and bows, inviting him to drink.

(*c*) An ordinary officer serves the relishes, and the court steward sets out the stand of dismembered joints, going up by the western steps.

(*d*) The Duke makes his offerings with the ceremonial employed by the principal guest.

(*e*) The court steward assists by handing him the lung. He does not bow his thanks for the wine, but, standing, finishes off the cup, sits, lays down the cup, and bows. Then he takes the cup and rises, the Master of Ceremonies responding with a bow, and going to the west steps, where he receives the cup, and, taking it down, lays it in the Duke's cup-basket.

— PLAN OF TARGET —



(1) "The Swan," or Bull's eye.
(2) The Four Braces.

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10. *The Master of Ceremonies Drinks a Toast.*

(*a*) The Master of Ceremonies changes the cup and washes it. Then he ascends, and, ladling out wine from the Duke's wine-holder, takes it down, and drinks a toast at the foot of the eastern steps. Then he sits with his face to the north, lays down the cup, and kowtows twice, the Duke responding with two bows.

(*b*) Then the Master of Ceremonies sits, and, pouring a libation, finishes the cup and kowtows twice, the Duke responding with two bows. After this the Master of Ceremonies lays the cup in the basket.

11. *The Master of Ceremonies Pledges the Principal Guest.*

(*a*) The Master of Ceremonies, having washed his hands and the cup, ascends the steps, and raises a goblet to the guest, ladling wine from the ordinary wine-holder. Then, at the top of the western steps, he sits, lays down the cup, and bows.

(*b*) Then the guest descends from his mat, and, facing north, returns the bow.

(*c*) The Master of Ceremonies sits down, pours a libation, and drinks, the guest declining the honour. When he finishes the cup he bows, the guest bowing in reply.

(*d*) Then the Master of Ceremonies descends to wash the cup, the guest descending also, and the master declining this honour, the guest declining the honour of the washing. When the washing is finished, they salute one another and ascend.

(*e*) The guest does not bow to acknowledge the washing, but the Master of Ceremonies fills the cup

from the Duke's wine-holder, and the guest bows from the top of the western steps.

(*f*) He receives the cup in front of his mat, and returns to his place, the Master of Ceremonies bowing and inviting him to drink.

(*g*) The guest goes on to his mat, and, sitting, pours a libation, and then places the cup to the east of the relishes.

(*h*) After this the master descends the steps, and returns to his place.

(*i*) Then the guest leaves his mat, and stands to the west of it, with his face to the south-east.

12. *Raising the Goblet to the Duke.*[9]

(*a*) A retainer, from the foot of the eastern steps, asks who is to raise the goblet. The Duke commands that the seniors in the lower grade of great officers shall do it.

(*b*) The retainer then sends two of these to raise the goblet.

(*c*) The cup-raisers, at the foot of the eastern steps, both face north and kowtow twice, the Duke replying with two bows.

(*d*) They take their stand to the south of the water-jar, facing west, and graded from the north. Advancing in turn, they wash their hands, and then the horn goblet, ascend by the west steps, advance in turn, and, ladling out cupsful from the ordinary wine-holder, meet to the north of the west pillar, and, going down, proceed to the bottom of the east steps, where they both lay down their goblets and kowtow twice. Then they take up the goblets and rise, the Duke responding with two bows.

(*e*) They both sit, and, pouring a libation, at once

drink off their goblets, rise, sit, lay down the goblets, and again kowtow twice. They take the goblets and rise, the Duke replying with two bows. Then the cup-raisers take their goblets, and stand ready at the south of the water-jar.

(*f*) The retainer asks the Duke which of the two cup-raisers is to hand him the wine.

(*g*) If the Duke should say let both do it, they go forward in turn, and, laying their goblets in the cup-basket together, kowtow twice at the foot of the eastern steps, the Duke replying with two bows. They wash ivory goblets, and, going up the steps, fill them, and, advancing in turn, sit, and lay them to the south of the relishes, graded from the north. Then they descend, and kowtow twice at the foot of the eastern steps, inviting the Duke to drink. To this he replies with two bows.

13. *The Duke Opens the General Pledging on Behalf of the Guests.*

(*a*) The Duke sits, takes the goblet that the great officers have raised to him, and, standing up, uses it to pledge the guest, who goes down and kowtows twice at the bottom of the western steps, the Duke ordering a retainer to decline the honour. The guest ascends the steps and completes the act of homage, whereupon the Duke sits, lays down the goblet, and responds with two bows.

(*b*) Then he takes the goblet, and, standing, drains it, the guest going down and bowing again, while the retainer declines the honour on behalf of the Duke. Thereupon the guest ascends again and kowtows twice.

(*c*) The Duke sits, and, laying down the goblet,

replies with two bows, takes the goblet, and rises. The guest, advancing, receives the empty cup, and, going down, places it in the cup-basket.

(*d*) Then the goblet is exchanged for another, which is washed.

(*e*) Should the Duke command it, the goblet is not changed, but is brought back unwashed. The guest ascends and ladles out a cupful from the Duke's wine-holder, descends, and bows, a retainer declining the honour on behalf of the Duke. Thereupon the guest ascends and kowtows twice, the Duke responding with two bows.

(*f*) Then the guest, having obtained permission, takes the goblet, and starts the general pledging at the top of the western steps.

(*g*) The captain of the archers then sends the senior among the great officers to accept the pledge at the top of the western steps.

(*h*) The guest, sitting to the right of the great officer, lays down the goblet, bows, takes it, and rises again, the great officer responding with a bow. Then the guest sits, pours a libation, stands, drinks off the goblet, and does not bow.

(*i*) If it happens to be the Duke's goblet that is used, after this it is taken down and exchanged for another, which is washed, and the guest, ascending, fills it from the ordinary wine-holder, the great officer bowing as he receives it, and the guest bowing as he invites him to drink.

(*j*) The whole body of great officers receive the pledge with the ceremonial with which the host accepts the guest's pledge. There is no libation poured, however, and the last to receive the cup takes it down and lays it in the cup-basket.

14. *The Master of Ceremonies Offers Wine to the Ducal and Ordinary Ministers.*

(*a*) The Master of Ceremonies washes a cup, and, ascending, fills it at the ordinary wine-holder, offering it to the ducal and ordinary ministers at the head of the western steps.

(*b*) Then the keeper of the sacrificial vessels goes to the chamber, and, rolling up a pair of mats, goes out and sets them to the left of the principal guest, with their heads to the east.

(*c*) The ministers ascend, and, bowing, receive the drinking-cup, the Master of Ceremonies bowing as he hands it to them.

(*d*) The ministers decline the double mats, and the keeper of the sacrificial vessels removes one.

(*e*) Whereupon the relishes are brought out, and the minister, going on to the mat, sits down, and, taking the cup in his left hand, makes an offering from the relishes with the right. Then he pours a libation of the wine, and, not sipping it, leaves his mat, and, at the top of the western steps, faces north, sits, finishes the cup, rises, sits again, lays down the cup, bows, takes the cup, and stands up. The Master of Ceremonies responds with a bow, and receives the cup, the minister going down the steps and returning to his place.

(*f*) When wine has thus been offered to all the ministers, the Master of Ceremonies takes the empty cup down and lays it in the cup-basket. Thereafter the captain of archers leads the ministers up, and they, ascending, go together to the mat.

(*g*) If there be a feudal Duke present, wine is presented to him before being presented to a minister, but with the same ceremonial as if he were a minister.

(*h*) His mat is spread to the west of the eastern steps, facing north, and with its head to the east, but it is a single one.

15. *The Second Raising of the Goblet.*

(*a*) A retainer again asks who is to raise the goblet, and the two great officers raise it as before.

(*b*) Then he asks who is to hand the wine to the Duke. If the Duke commands that the senior shall do it, the cup-raisers put their goblets into the cup-basket, and one of them stands at attention to the south of the water-jar while the senior gives the wine to the Duke, kowtowing twice at the foot of the eastern steps, the Duke responding with two bows.

(*c*) He washes an ivory goblet, and, going up, fills it, sits, lays it to the south of the relishes, goes down, and joins his fellow at the south of the water-jar. They kowtow together, inviting the Duke to drink, and he replies with two bows.

16. *The Duke Begins the General Pledging on Behalf of the Ducal and Ordinary Ministers.*

(*a*) The Duke also offers a pledge, taking first the guest or the senior great officer, as he pleases.

(*b*) The pledge-cup is taken to the top of the western steps as before, the last great officer to receive the goblet taking it empty down the steps, and putting it into the cup-basket.

17. *The Master of Ceremonies Offers Wine to the Great Officers.*

(*a*) The Master of Ceremonies washes the cup, ascends, and offers wine to the great officers at the top of the western steps. They ascend, and, bowing,

receive the drinking-cup, the Master of Ceremonies bowing as he presents it. The great officer sits, pours a libation, rises, and drinks off the cup, not bowing as he does so. Then the Master of Ceremonies receives it, and the great officer descends, and returns to his place.

(*b*) An assistant of the court steward presents the relishes to the Master of Ceremonies, to the north of the used-water jar, with his face to the west. Those consist of dried meat and hash, but there are no joints served.

(*c*) When wine has been offered to all the great officers, then the relishes are served to them. Their place is in line with the principal guest, and to the west of him, graded from the east. When this is over, the captain of the archers brings them up, and they ascend together and go to their mats.

CHAPTER XII

THE BANQUET
(PART II.)

1. *The Musicians Sing.*

(*a*) THE mats for the musicians are laid at the top of the western steps, and a little to the east of them. The bandmaster[1] first ascends, and, turning his face north, stands to the west of the mats.

(*b*) Retainers meet the musicians, four in number, with two small lutes. The retainers shoulder the lutes with the bodies to the front, grasping them by the sound-holes, the strings being towards them. They use the right hand to lead the musicians, and, entering, ascend by the west steps, and arranging themselves facing north, and, graded from the east, sit down, the retainers sitting down to hand them the lutes, and then descending the steps.

(*c*) The musicians sing "The call of the deer," "The four steeds," and "How glorious are the flowers!"

(*d*) When the songs are finished, the Master of Ceremonies washes the cup, and, ascending the steps, presents it to the musicians. They do not rise, but, holding the lute in the left hand, one of them bows and receives the cup, and the Master of Ceremonies, at the top of the west steps, bows, inviting him to drink.

(*e*) The relishes are served, and a man is appointed to help the musicians with the offering. When they

finish the drinking they do not bow, and the Master of Ceremonies receives the empty cup.

(*f*) None of the musicians bow as he receives the cup, but he sits and pours a libation, and then drains the cup. The relishes are served to them all, and they do not make an offering of them. The Master of Ceremonies receives the empty cup, and, taking it down, places it in the cup-basket.

2. *The Duke Raises the Cup to Begin the General Pledging on Behalf of the Great Officers.*

The Duke also raises the goblet that was set down,[2] pledging them in whatever order he chooses. He then takes the goblet to the western steps to begin the general pledging as before, and this is brought to a close in the usual fashion.

3. *The Music Ready.*[3]

(*a*) The organ-players enter, and, standing among the bells and stones, play—"The southern steps," "White blossoms," and "The millet's in flower."

(*b*) Then the Master of Ceremonies washes a cup, ascends, offers wine to the organ-players at the top of the western steps. One of them bows, and, ascending the steps, but not entering the hall, receives the cup and goes down, the Master of Ceremonies bowing and inviting him to drink. In front of the steps he sits, and, pouring a libation, stands up and drinks off the cup, not bowing as he finishes it. Then he goes up and hands it to the Master of Ceremonies. None of the players bows when he receives the cup, but, descending, sits, pours a libation, stands, and finishes the cup. Relishes are served to them all, and they do not offer them.

(*c*) Then the musicians and organ-players perform in turns. The musicians sing, "The fish to the basket," and the organs play, "All in their kind." The musicians give, "There are barbels in the south," and the organs, "All to their best." The musicians then sing, "The T'ai of the southern hills," and the organs follow with "None but is right." Then they sing together the district music—namely, the pieces from the songs of Chou and the south called, "*Kuan-kuan* go the ospreys," "The fibre plant spreads far and wide," and "The mouse-ear;" and from the songs of Shao and the south, "The magpie's nest," "Gathering the southern wood," and "Gathering the duckweed."

(*d*) Then the leading musician announces to the bandmaster that the suitable music has all been performed.

(*e*) And the bandmaster, passing within the pillars, goes to the east of the eastern pillar and reports this announcement to the Duke, descends the steps, and returns to his place.

4. *Appointing an Overseer.*

(*a*) The captain of the archers, from the front of the eastern steps, asks permission to be overseer. The Duke consents, and he forthwith takes up that office.

(*b*) The overseer washes the horn goblet, and, sitting, facing south, places it on the middle line of the court, ascends, and, at the east of the eastern pillar, takes his orders, and then, from the top of the western steps, bowing, with his face to the north, says to the ministers and great officers: "The Duke commands you to put yourselves at your ease in his presence." The guests reply: "Certainly. Dare we not do so?"

(*c*) The overseer goes down by the western steps,

and, sitting, facing south, takes the goblet, goes up, and fills it at the ordinary wine-holder, faces south, sits, lays down the goblet, turns to the right, faces north, adjusts his position carefully, and stands. He then sits down, takes the cup, rises, sits, and does not pour a libation, but finishes the goblet and sets it down, rises, sits again, and kowtows twice.

(*d*) Then he turns by the left, faces south, sits, takes the goblet, washes it, turns south again, and sets the goblet in its place.

5. *Removing the Stands.*

(*a*) The overseer then ascends by the west steps, and, at the east of the eastern pillar, asks to be allowed to remove the stands and carry them away. The Duke assents, and the overseer announces this to the principal guest, who faces south, and takes up his stand to go out with it. The court steward then removes the Duke's stand, and, going down by the east steps, carries it to the eastern apartments.

(*b*) The ministers and the great officers then descend together and stand at the foot of the steps, facing east, and graded from the north, in order to await the return of the guest.[4]

6. *Putting Off Shoes, Ascending, Sitting Down, and having the Dainties Served.*

(*a*) When the guest, on his return, enters, and reaches the place where the ministers and great officers stand, they all take off their shoes, ascend, and go to their mats. The Duke then prevails on the principal guest and the others to sit, and dispose themselves in easy postures.

(*b*) Whereupon the ordinary dainties are served.

(*c*) A great officer makes an offering from the relishes.

(*d*) Then the overseer ascends to take his orders. These apply to all. The Duke says: "Let there be none who does not drink to the full." The guest, ministers, and great officers all rise and reply: "Certainly. Dare we not do so?" Then all return and sit down.

7. *The Master of Ceremonies Offers Wine to the Ordinary Officers.*

(*a*) The Master of Ceremonies, having washed a goblet, ascends, and offers wine to the ordinary officers at the top of the western steps. The senior among them goes up, and, bowing, receives the goblet, the Master of Ceremonies bowing as he invites him to drink it. Then the officer sits, pours a libation, stands and drinks, not bowing as he finishes the cup. The others do not bow when they receive the goblet, but sit to pour the libation, and stand to drink.

(*b*) Then they bring in the relishes. The overseer, a captain of archers, the commander of the ordinary officers, and two cover-lifters, stand to the south of the goblet, facing north, and graded from the east.

(*c*) The wine is offered to all the ordinary officers in succession, and each, after receiving it, goes and stands at the east side, facing west, and graded from the north. Thereafter the relishes are served to them.

(*d*) The liturgist, recorder, and retainer, also go to their places, and have the relishes served to them.

(*e*) Then the Master of Ceremonies goes to the wine-holder set for those who are to take part in the general feasting, and offers wine to them. They do not bow in receiving the cup, but sit to pour a libation, and stand to drink.

8. *The Archery at the Banquet.*

If there be shooting, the commandant of the archers acts as director of archery, with the ceremonial used at the district archery meetings.

9. *The Principal Guest Raises the Goblet to the Duke.*

(*a*) The principal guest descends and washes a goblet, then ascends to raise it to the Duke. He ladles out a cupful from the ordinary wine-holder, descends, and bows. The Duke descends one step, and a retainer declines the honour on his behalf. So the guest reascends and kowtows twice, the Duke answering with two bows.

(*b*) The guest then sits and pours a libation, after which he finishes the cup and kowtows twice, the Duke responding with two bows.

(*c*) Then the guest descends and washes the ivory goblet, ascends, ladles out wine from the Duke's holder, sits, and lays down the goblet to the south of the relishes. Then he descends and bows, a retainer declining the honour on behalf of the Duke. Then the guest ascends and completes his reverence, the Duke responding with two bows, and the guest returning to his place.

10. *The Duke Begins the General Pledging on Behalf of the Ordinary Officers.*

(*a*) The Duke sits down, and, taking the goblet which the principal guest had raised to him, pledges the officers in whatever order pleases him.

(*b*) The one who receives the pledge acts as the principal guest did in like circumstances. He then descends, changes the goblet, and, washing the one he

takes, ascends, and ladles wine into it out of the Duke's holder. Then he descends and bows, a retainer declining the honour on behalf of the Duke. Thereafter he ascends and completes his reverence, the Duke replying with a bow. He then goes to his mat and sits down, and the cup goes on its round.

(*c*) Cupbearers are appointed.

(*d*) Only those who receive the cup directly from the Duke bow.

(*e*) Then the overseer orders the cupbearer to take the cup round, and, when he has offered it to all, the last to receive it rises and takes it to pledge the ordinary officers.

(*f*) The last great officer to receive the pledge takes the cup, rises, and goes to the top of the western steps to pledge the ordinary officers. These ascend one at a time, and the great officer, laying down the goblet, bows, the ordinary officer responding with a bow. The great officer, standing, drinks off the goblet without bowing, and then fills and offers it to the ordinary officer. He bows as he receives it, the great officer bowing an invitation to him to drink. The other officers are pledged one after the other at the top of the western steps until all have partaken.

(*g*) The officers fill each for the next until all are gone through.

11. *The Master of Ceremonies Offers Wine to the Cadets*[5] *and Those below Them.*

The Master of Ceremonies washes the goblet, and, ascending the western steps, offers wine to the cadets at the top of the steps, with the ceremonial used in the case of the ordinary officers. When they have all partaken, he descends, washes the goblet, and offers

wine to the senior officials of the left and right divisions and the retainers, at the top of the eastern steps, with the ceremonial used towards the cadets.

12. *Drinking Without Measure.*

(*a*) Ordinary officers are deputed to take the lead in this—one to bear the Duke's goblet, and others to carry the ordinary cups.

(*b*) The officer who bears the Duke's cup ladles wine into it, and presents it to the Duke, who receives it without bowing.

(*c*) Those who bear the ordinary cups fill them and present them, as ordered by the Duke.

(*d*) The great officer to whom it is so given stands to receive it, leaves his mat, and, laying down the cup in front of the mat, kowtows twice, the Duke responding with two bows.

(*e*) Whoever receives the cup presented by the Duke's orders takes it to his mat and sits down, waiting until the Duke has finished his own cup, and then drinking it off.

(*f*) The bearer of the Duke's cup receives it when empty, fills it, and lays it down to the south of the relishes.

(*g*) The great officer who receives the cup at the Duke's order rises, and hands it to the bearer of the ordinary cup, who ladles wine into it and sets it on its round.

(*h*) It is only the one who receives the cup directly from the Duke who bows. The last to receive it rises, and pledges the ordinary officers at the top of the western steps. One of these ascends, but the great officer pledging him does not bow, but drinks, and then fills the cup. The ordinary officer does not bow

in receiving the cup, and the great officer goes to his mat.

(*i*) The ladling out of the wine by the ordinary officers for one another is conducted in the usual fashion.

(*j*) If the Duke commands that the covers be raised in order that all the wine may be drunk, the ministers and great officers go down the steps, and, standing facing north, and graded from the east, kowtow twice, the Duke sending a retainer to decline the honour on his behalf, and they replying with two bows, the great officers all drawing aside as if unworthy the honour.

(*k*) Thereafter they go up again, return to their mats, and sit down, the ordinary officers finishing their general pledging up in the hall as before.

(*l*) Then follows music without restriction.

(*m*) When it grows dark a cadet holds a torch at the head of the eastern steps, and the keeper of the vessels another at the head of the western steps; while the cultivators of the ducal domain hold large torches in the court, and the doorkeeper prepares a large one outside the door.

13. *The Guests Leave.*

(*a*) When the principal guest has drunk as much as he can carry, he turns his face to the north, sits, and, taking the dried flesh from among his relishes, starts to go down the steps.

(*b*) Then the *Kai* is played.

(*c*) The meat that the principal guest carries is given to the bell-players under the rain-gutter of the inner gate-house. Then the guest goes out, followed by the ministers and grand officers.

(*d*) The Duke, however, does not escort them.



DEER-SHAPED TALLY-HOLDER.

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14. *The Duke Feasts with the Visitors.*[6]

(*a*) Then the Duke feasts with the visitors from other States.[7]

(*b*) The invitation is extended to them in the following form: "Our unworthy Prince has some inferior wine, and, wishing your honours to spend a little time with him, he sends me to invite you."

(*c*) To this they reply: "Our unworthy Prince is a feudatory of yours, so let your Prince not incur disgrace by conferring benefits on us mere messengers. Your servants venture to decline."

(*d*) The messenger replies: "My unworthy Prince insists on saying that the wine is of poor quality, and sends me to press the invitation on your honours." To which the guests reply: "Our unworthy Prince is the feudatory of yours, and your Prince should not demean himself by showing kindness to mere messengers. Your servants venture to persist in declining."

(*e*) The messenger again replies: "My unworthy Prince persists in saying the wine is of no quality, and he sends me to urge his invitation on you." They answer: "As we have failed to secure permission to decline, dare we do other than accept?"

(*f*) The words he uses in communicating his instructions are: "My unworthy Prince sends me to say that his wine is of no quality, and to invite your honours to spend a short time with him."

(*g*) They reply: "Your Prince confers many favours on our unworthy ruler, and demeans himself by giving presents to mere messengers such as we are. Your servants presume to bow in acknowledgment of his gracious commands."[8]

15. *Thirteen Notes.*

(1) *The Clothes Worn, and the Place of the Banquet.*

At the banquet dress clothes are worn, and the feast is held in the private apartments.

(2) *The Animal.*

The domestic animal slaughtered is a dog, which is cooked outside the door, and on the east side.

(3) *What Happens at the Banquet Shared by the Duke with Guests from the Four Quarters.*

(*a*) If guests from the four quarters take part in a banquet with the Duke, then the Duke meets them inside the great door, and they bow and yield precedence in the usual way as they approach and ascend the steps.

(*b*) If the visitor be such as to call for special honour, the mat is spread for him to the west of the east steps, facing north. There is a stand of meat provided for him, but he does not taste the lungs or sip the wine. His attendants are treated as was the principal guest.

(*c*) In this case there is no wine-holder or cup provided for the Duke's own use.

(4) *As to Who should be the Principal Guest.*

If there be ministers present, then a great officer is invited to be the principal guest. If none higher than a great officer be present, then the principal guest is also a great officer.

(5) *Those Who Serve the Dainties, and the Cover-Holders.*

The man who serves the dainties to the Duke, and the cover-holders, are all ordinary officers. It is an

under-steward who brings in the viands for the ministers.

(6) *Matters Connected with the Full Performance of the Music.*

(*a*) If music be played when the guests are being received, then, when the guests reach the court, the *Ssŭ Hsia* is played. When the guest bows his thanks for the wine offered, and the Master of Ceremonies bows in return, the music stops. When the Duke bows on receiving the cup, the *Ssŭ Hsia* is played again, and when he has finished the cup, and the Master of Ceremonies goes up, and, receiving the cup, takes it down, the music again stops.

(*b*) The musicians in the hall sing "The call of the deer," and the flutes below in the court play "The new palace."

(*c*) When the organ-players enter, they perform three tunes,[9] and afterwards join in the district music.

(*d*) If the Duke command dancing, they perform the *Cho*.[10]

(7) *Those Who have Meat-Stands.*

Only the Duke and the principal guests have meat-stands set for them.

(8) *The Words Used in Handing the Duke His Cup.*

In offering the goblet to the Duke, the words used are: "Your servant presumes to offer the goblet and receive your commands."

(9) *The Regulation about Striding Up the Steps.*

Whoever has his homage declined by the Duke goes up by strides, but never covers more than two steps at a time.

(10) *The Regulation Concerning the Asking Permission to Start a General Pledging by the One Who Receives the Pledge from the Duke.*

The person pledged by the Duke, after bowing, asks leave to pledge the attendants in order.

(11) *Those Who Serve the Relishes and the Dainties, and the Dainties Served in the Chamber.*

(*a*) It is the under ducal steward who is employed to bring in the relishes and serve the dainties.

(*b*) Dainties are also served in the chamber.

(12) *When the Duke Shoots.*

(*a*) When the Prince takes part in the shooting, he becomes the second shot. He bares his arm to the red undershirt, and waits for the music to begin before going to his mark. A retainer hands him the arrows, loosely tied together in a napkin.

(*b*) He does not shoot in time with the music.

(*c*) After he has shot, a retainer receives the bow, and hands it to the bowmaker.

(*d*) The first shot stands an arrow's length behind his mark, and, after he has loosed, he faces the Prince and stands at attention. If the Prince be on the losing side, he drinks two cups, as at the banquet. When the Prince is present, the great officers bare their arms to the buff.

(13) *The Form of Words and the Music when Guests from the Four Quarters are Banqueted.*

(*a*) If the Duke be eating with guests from any of the four quarters, on the lifting of the cup the guest

says: "Your servant accepts the gift, and asks to be allowed to assist the cupbearer."

(*b*) The one who is assisting replies: "Let your honour not disgrace himself by helping."

(*c*) Chamber music is provided.

CHAPTER XIII

THE OBSERVANCES OF THE GREAT ARCHERY MEETING

(PART I.)

1. *Apprising the Officials.*

(*a*) THE following are the observances at the great archery meeting:

(*b*) The Prince issues orders that notice of the meeting shall be given to the persons concerned.

(*c*) The high steward then apprises those among the officials who are to take part in the shooting-match.

(*d*) The captain of the archers apprises the ducal and ordinary ministers and great officers, and the warden of the ordinary officers does the same for them and their subordinates.

(*e*) Three days before the meeting the high steward forewarns the master-at-arms and the captain of archers to see to the cleaning up the night before the contest.

2. *Stretching the Target.*

(*a*) The master-at-arms commands the measurers to lay out the shooting-range, and the positions in which the screens are to be set up. The measurers use the measure called the "fox's stride," and lay out the range[1] as follows: for the great target[2] ninety strides, seventy for the medium,[3] and fifty for the small target made of tapir skin. Each screen is set ten strides west and ten north of its target.

(*b*) Then he orders the measurers and the officer in charge of the curtained chariots[4] to stretch the three targets. Because of its height, the great target shows its "swan"[5] over the top of the second, and the "swan" of the second is visible over the top of the smallest. The lower edge of this last is a foot off the ground. None of the lower left braces are fastened. The screens are then set ten strides west and ten north of their targets, and are all made of hide.

3. *Suspending the Musical Instruments.*

(*a*) On the eve of the shooting, the officials of the music department suspend the bells and musical stones to the east of the east stairs. The set[6] of stones to accompany the organs is played with the striking faces west, and to the south of them the bells used for the same purpose, with the small bells to the south of these again, all set out in lines southward.

(*b*) A stand-drum[7] is placed to the west of the east steps, with the tympan to the south, and a responding-drum to the east of it, its tympan facing in the same direction.

(*c*) On the west of the west steps are placed the stones that accompany the singing, with their striking faces eastward. To the south of them are the great bells, and south of these again the smaller bells, all laid out in lines southward. A stand-drum is set to the south of these with its tympan facing west, and a leading-drum[8] to the north of that.

(*d*) Another stand-drum is placed east of the west steps, with its tympan to the south.

(*e*) The great flute is laid between the two stand-drums.

(*f*) The finger-drum is leant against the western stay of the frame for the stones that accompany the singing.

4. *Laying Out the Apparatus.*

(*a*) At early dawn the keeper of the sacrificial vessels sets the wine-holders to the west of the east pillar. The ordinary holder consists of two square-mouthed vases, and the Duke's holder of two earthenware jars to the north of them, all being on stands. The covers are of cloth, coarse or fine, according to the season, stretched on lengths of small bamboo, and laid over the mouths of the vessels. On these the ladles are laid inverted. One each of the pairs of vessels contains "dark wine," while the other, with ordinary wine in it, is laid to the north.

(*b*) The wine-holder for the general pledging of the officers is set to the south of the western smaller bells, facing north, and consisting of two round-necked vases.

(*c*) The other wine-holder is placed to the north-east of the screen belonging to the great target, and consists of a pair of vases to hold the wine presented to the markers at their targets.

(*d*) The used-water jar is set to the south-east of the east steps, with a jar of water to the east of it, and the cup-basket to the west, all facing fairly south. The Duke's cup-basket is laid to the north of this, and faces west.

(*e*) Another used-water jar is set to the north-west of the marker's wine-holder, with water to the north of it, and the cup-basket to the south, and all facing squarely east.

(*f*) A retainer sets the Duke's mat at the top of the eastern steps, facing west, and the keeper of the vessels

sets the guest's mat to the west of the room door, and facing south, it being in two layers. The mat for the ministers is to the west of the guest's mat, and with its head to the east. The mats for the great officers follow on these, with their heads also to the east; while if any face the east, the head of the mat is laid to the north. The mats for the musicians are laid to the east of the west steps, with their heads to the east, and for the Duke's to the west of the east steps, facing north, and with their heads also to the east.

(*g*) The viands are prepared for the various officials according to their rank.

5. *Going to Their Places.*

(*a*) When the meat is ready, the captain of the archers announces to the Duke that all is ready, and he ascends the steps and goes to his place on his mat, facing west. The head retainer meets the ducal and ordinary ministers and great officers, who all enter by the right of the door, and stand facing north, and graded from the east. The ordinary officers take their places on the west side, facing east, and graded from the north. The senior recorders stand to the north-east of the smallest target, facing north, and graded from the east. To the south of the officers are those who take part in the general feasting, facing north, and graded from the east. The assistants of the head retainer stand below the eastern side hall, facing south, and graded from the west.

(*b*) The Duke descends, and, standing to the south-east of the eastern steps, faces south. Then the head retainer announces the ducal and ordinary ministers and great officers, and invites them, with a salute, to approach. The Duke and ministers then face west,

and grade from the north. The Duke salutes the great officers, who, together, advance a little.

6. *Appointing the Principal Guest and the Various Directors.*

(*a*) The head director of archery acts as usher.

(*b*) As such, he asks the Duke to name the principal guest, and he replies: "Command So-and-so to accept this office." The usher then commands the person named to assume the office, and he, advancing a little, formally declines, this being reported to the Duke. The usher then commands him a second time, and the guest, with two kowtows, accepts; whereupon the usher reports his acceptance, and the guest goes out the door, and stands there, facing north.

(*c*) Then the Duke salutes the ducal and ordinary ministers and great officers, and they ascend and go to their mats. A retainer stands at the foot of the eastern steps, facing north, and invites the Duke to name the cover-holders and the man who shall serve the viands to him.

(*d*) The Duke then names the cover-holders, and they ascend the western steps and stand to the south of the wine-holder, facing north, and graded from the east; while the court steward asks the Duke to name the men who shall serve the Dukes and great officers.

7. *The Entrance of the Principal Guest.*

(*a*) The usher meets the principal guest, and when he reaches the court, the Duke descends one step and salutes him. The guest draws aside, and the Duke ascends again and goes to his mat.

(*b*) Then the *Ssŭ Hsia*[9] is played.

8. *Acknowledging His Coming.*

The guest ascends by the western steps, followed by the Master of Ceremonies, who takes his stand to the right of the guest, with his face to the north, and bows twice, the guest responding with two bows.

9. *The Master of Ceremonies Offers Wine to the Guest.*

(*a*) The Master of Ceremonies descends to wash a goblet, and, at the south of the used-water jar, faces north-west. The guest descends and stands to the west of the western steps, facing east. The Master of Ceremonies declines the honour of his descending, and the guest replies suitably. Then the Master of Ceremonies, facing north, washes his hands, and, sitting down, takes the drinking-cup, rises and washes it, the guest withdrawing a little, and declining the honour of the washing. Then the Master of Ceremonies sits down, lays the cup in the cup-basket, rises and replies. After this the guest returns to his place and when the Master of Ceremonies has finished washing his cup, the guest salutes and ascends, the Master of Ceremonies going up also.

(*b*) Then the guest bows in acknowledgment of the washing, and the Master of Ceremonies, at the guest's right, lays down the cup and replies with a bow. He then goes down to wash his hands, and the guest descends, the Master of Ceremonies declining the honour, and the guest replying. When the washing is complete, the guest salutes and ascends. The host then ascends, sits down, and takes the drinking-cup. Then the cover-holder lifts the cover, and the Master of Ceremonies ladles out a cupful from the Duke's holder, after which the cover-holder puts on the cover, and the ladler sets on the ladles and inverts them.

(*c*) Then the Master of Ceremonies offers the wine to the guest in front of his mat, and the guest, at the top of the western steps, bows, and, going to the front of the mat, accepts the cup and returns to his place, the Master of Ceremonies, at the guest's right, bowing as he invites him to drink.

(*d*) The under-steward brings forward the relishes.

(*e*) Then the principal guest ascends his mat, and the cadets[10] set out the stand with the dismembered joints.

(*f*) The principal guest sits, and, taking the drinking-cup in his left hand, makes an offering of the relishes with his right, and lays the cup at the right side of the relishes themselves, rises, takes the lung, sits, cuts off, and offers the end of it. He then tastes the lung, rises, places it on the stand, sits, wipes his hands, takes the cup, and forthwith pours a libation, rises, and, at the end of the mat, sits and tastes the wine. Then he leaves his mat, sits, lays down the cup, and bows his thanks for the wine, takes the cup and rises, the Master of Ceremonies responding with a bow, and the music coming to a stop.[11]

(*g*) Then the guest sits down at the top of the western steps, with his face to the north, and finishes the cup, rises, sits again, and, laying down the cup, bows. He then takes the cup and rises, the Master of Ceremonies responding with a bow.

10. *The Principal Guest Toasts the Host.*

(*a*) The guest takes the empty cup down the steps, the Master of Ceremonies going down also. The guest then goes to the south of the used-water jar, and stands facing north-west, sits, and lays down the cup. He then advances a little, and declines the honour of the Master of Ceremonies descending, the latter at the

west of the western steps, facing east, advancing a little and responding suitably.

(*b*) The guest sits, takes the cup, places it at the foot of the cup-basket, washes his hands and then the cup, the Master of Ceremonies declining the honour. The guest sits, lays the cup in the basket, rises, replies, finishes the washing, and then, when he reaches the steps, salutes and ascends, the Master of Ceremonies ascending also, and bowing in acknowledgment of the washing with ceremonial similar to that used by the guest in like circumstances. The guest then descends and washes his hands, the Master of Ceremonies descending also, and the guest declining the honour. When the washing is finished, they salute and ascend, and the guest ladles out a cupful from the Duke's holder, the cover-holders acting as before. Then the guest takes the cup to the top of the west steps to toast the Master of Ceremonies, and the latter, facing north, bows as he receives the cup, the guest, at his left hand, bowing and inviting him to drink.

(*c*) The Master of Ceremonies sits and pours a libation, but neither sips the wine nor bows in acknowledgment of its quality.

(*d*) Then he finishes the cup, rises, sits, lays down the cup and bows, takes it again and rises, the guest responding with a bow. The Master of Ceremonies does not bow in acknowledgment of the honour done to the wine, and, taking the empty cup, descends and places it in the basket.

(*e*) The guest then descends and stands to the west of the west steps, with his face eastward.

(*f*) Then the usher communicates to the guest the Duke's command that he shall ascend the steps. He obeys, and, ascending, stands at the end of the western inner wall, with his face to the east.

11. *The Master of Ceremonies Offers Wine to the Duke.*

(*a*) The Master of Ceremonies washes his hands and also the ivory drinking-cup, ascends, ladles out wine from the Duke's wine-holder, and, with his face to the north-east, offers it to the Duke.[12]

(*b*) The Duke bows and receives the cup, the band striking up the *Ssŭ Hsia*.[13]

(*c*) Then the Master of Ceremonies goes round by the west steps, and, standing at the foot of the eastern steps, bows, inviting the Duke to drink. The assistant steward brings forward the relishes from the left chamber, and the cadets set out the meat-stand, going up by the western steps.

(*d*) The Duke makes the offering as the principal guest did, the cadet assisting by handing him the lung.

(*e*) He does not bow his acknowledgment of the quality of the wine, but stands to drink off the cup, and, sitting, lays it down and bows, takes it and rises. The Master of Ceremonies replies with a bow, and the music ceases.

(*f*) The Master of Ceremonies ascends and receives the cup, descends and places the cup in the Duke's cup-basket.

12. *The Master of Ceremonies Toasts Himself.*

(*a*) The Master of Ceremonies then changes the cup, and, after washing it, ascends and ladles out wine from the ordinary holder. Then he takes it down to drink a toast at the foot of the eastern steps. Sitting down, with his face to the north, and laying down the cup, he kowtows twice, the Duke replying with two bows.

(*b*) The Master of Ceremonies sits down, and,

pouring a libation, finishes the cup, rises, sits, lays down the cup, and kowtows twice, the Duke replying with two bows, after which the Master of Ceremonies lays the cup in the cup-basket.

13. *The Master of Ceremonies Pledges the Principal Guest.*

(*a*) The Master of Ceremonies washes his hands and the cup, goes up the steps, and raises it to the principal guest. Then he ladles out wine from the ordinary wine-holder, and, sitting at the top of the west steps, lays it down and bows. The guest, at the top of the west steps, faces north and bows in reply. The Master of Ceremonies then sits, pours a libation, and forthwith drinks, the guest declining the honour of being pledged. When he finishes the cup, he rises, sits, lays down the cup and bows, takes the cup and rises, the guest responding with a bow.

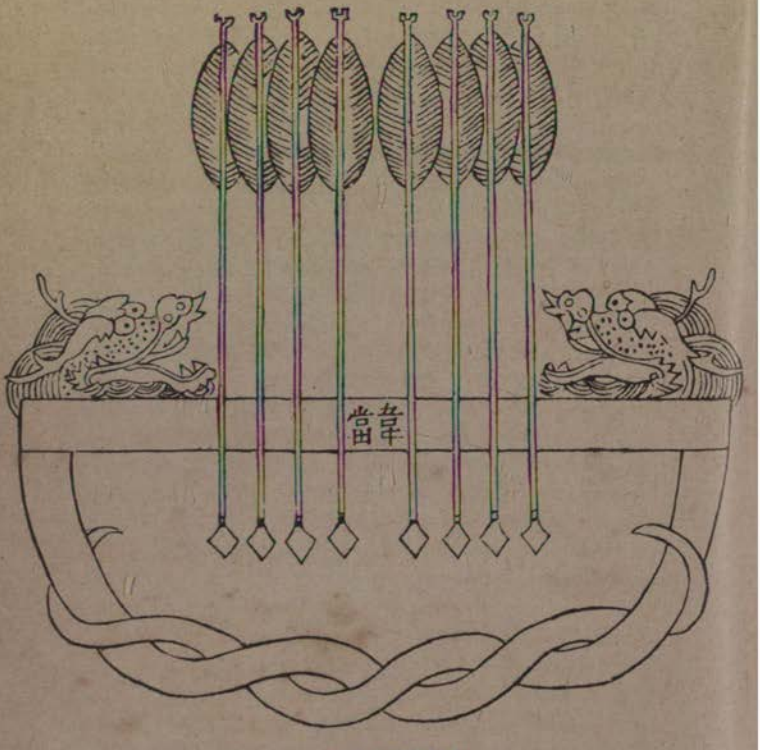
(*b*) Then the Master of Ceremonies descends to wash the cup, the guest descending also, and the Master of Ceremonies declining the honour of his descent, while the guest declines the honour of the washing. When the washing is complete, the guest salutes and ascends, but does not bow in acknowledgment of the washing. The Master of Ceremonies then ladles out wine from the Duke's holder, and the guest, at the top of the western steps, bows, and, receiving the cup in front of his mat, returns to his place, the Master of Ceremonies bowing as he invites him to drink. Then the guest goes on to his mat, pours a libation, and places the cup to the east of the relishes. The Master of Ceremonies then descends and returns to his place, the guest leaving his mat, and standing to the west of it, with his face to the south-east.

14. *Raising the Goblet to the Duke.*

(*a*) A retainer, from the foot of the eastern steps, asks the Duke to name the cup-raisers. He commands that the seniors shall do it, so the retainer brings two seniors of the lower grade of great officers to raise the cup.

(*b*) The cup-raisers, at the foot of the eastern steps, together turn north and kowtow twice, the Duke responding with two bows. Then they take their stand to the south of the used-water jar, facing west and graded from the north. Advancing in turn, they wash their hands and the horn goblets, then go up by the western steps, advance in turn, and ladle wine from the ordinary holder. Meeting at the north of the western pillar, they go down, and, coming to the foot of the eastern steps, lay down their goblets and kowtow twice. Then they take the goblets and rise, the Duke responding with two bows. Both the cup-raisers sit and pour a libation, finish off the goblets, rise, sit, lay down the goblets, kowtow twice, take the goblets, and rise, the Duke replying with two bows. Then the cup-raisers take the goblets and stand to attention, to the south of the water-jar.

(*c*) Then a retainer invites the Duke to name the man who shall hand wine to him. If he command that both the cup-raisers shall do this, they go forward in turn, and, laying their goblets in the cup-basket, kowtow together twice, with their faces to the north at the foot of the eastern steps, the Duke bowing twice in reply. They wash ivory goblets, ascend and fill them, go forward in turn, sit, and lay them to the south of the relishes, graded from the north. They descend, go to the foot of the eastern steps, and both



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kowtow twice, inviting the Duke to drink, the Duke replying with two bows.

(*d*) Then the cup-bearers retire together and go to their places.

15. *The Duke Begins the General Pledging for the Guests.*

(*a*) The Duke sits, takes a goblet raised by the cup-raisers, and, rising, pledges the principal guest. He descends, and, at the foot of the western steps, kowtows twice, the head retainer declining the honour for the Duke, and the guest going up the steps and completing his obeisance.

(*b*) The Duke sits down, lays down the goblet, and replies with a bow, takes the goblet, and rises. He then finishes off the goblet, the guest going down the steps and bowing, while the head retainer declines the honour for the Duke, and the guest ascends and kowtows twice.

(*c*) The Duke then sits, lays down the goblet and bows in reply, takes the goblet and rises. The guest goes forward, and, receiving the empty goblet, descends and lays it in the cup-basket.

(*d*) He changes the goblet for an ordinary one, rises and washes it.

(*e*) But if the Duke commands him not to do so, he does not change the goblet or wash it, and, returning, ascends and ladles out wine from the Duke's holder, then goes down and bows, the head retainer declining the honour for the Duke, and the guest, going up the steps and kowtowing twice, the Duke replying with a bow.

(*f*) Then the guest communicates to the usher his desire that he shall ask permission for him to pledge all the officials of the court, and this the usher communicates to the Duke, who gives his consent.

(*g*) The guest then takes the cup to pledge the great officers in turn at the head of the western steps. The usher calls on the senior among them to ascend the steps and accept the pledge. The guest, going to the right of the great officer, sits, lays down the goblet and bows, takes it and rises, the great officer responding with a bow. The guest then sits and pours a libation, stands and finishes the goblet, but does not bow. If it be the Duke's goblet, the guest goes down, changes it for another, which he washes, ascends and fills it at the ordinary wine-holder, the great officer bowing as he receives it, while the guest bows, asking him to drink, and then returns to his mat.

(*h*) The great officers all receive the pledge in turn, with the same ceremonial as that with which they received it from the principal guest. They do not pour a libation of the wine, and the last to receive the pledge takes the empty goblet down, lays it in the cup-basket, and returns to his place.

16. *The Master of Ceremonies Offers Wine to the Ducal and Ordinary Ministers.*

(*a*) The Master of Ceremonies washes a drinking-cup, and, ascending, fills it at the ordinary holder and offers it to the ministers at the top of the western steps. The keeper of the sacrificial vessels rolls together a double mat and sets it out to the left of the principal guest, with its head to the east.

(*b*) The minister ascends, and, bowing, receives the drinking-cup. The Master of Ceremonies bows as he asks him to drink. The minister declines the honour of the double mat, and the keeper of the vessels removes it. Then the relishes are brought in, and the minister ascends his mat, the cadets setting out the stand of dismembered joints.

(*c*) The minister then sits, grasps the cup with his left hand, and makes an offering of the relishes with his right, then lays the cup to the right of the relishes, rises, takes the lung, sits, cuts off the end and offers, but does not taste it. Then he rises and puts it on the stand, sits, wipes his hands, takes the cup, and pours a libation. He takes the cup, rises, and goes down from his mat. He goes to the top of the western steps, faces north, sits, finishes the cup, rises, sits, lays down the cup and bows, takes it again and rises.

(*d*) Then the Master of Ceremonies returns his bow and receives the cup, the minister going down and returning to his place.

(*e*) When the ministers have all been pledged, the Master of Ceremonies takes the empty cup down and places it in the cup-basket. Then the usher calls on the ministers to go up, and they all ascend and go to their mats.

(*f*) *Vide* XI., 14, *g* and *h*.

17. *The Second Raising of the Goblet to the Duke.*

Vide XI., 15.

18. *The Duke Begins the General Pledging on Behalf of the Ducal and Ordinary Ministers.*

Vide XI., 16.

19. *The Master of Ceremonies Offers Wine to the Great Officers.*

Vide XI., 17, except that it is the usher who sends the great officers up the steps, and not the captain of the archers, as in XI.

20. *The Musicians Sing, and the Flute-Players Play in the Court.*

(*a*) Then they lay mats for the musicians at the top of the west steps, and a little to the east. A retainer meets the musicians, six in all, with four lutes.

(*b*) The head of the slaves, empty-handed, leads along the director of music, and his first assistant leads the assistant director, while one of the ordinary slaves leads the first musician.

(*c*) *Vide* VI., 13, *b*.

(*d*) Those following the director are also led along by their guides, empty-handed.

(*e*) When they enter, the under bandmaster follows them.

(*f*) and (*g*). *Vide* VI., 13, *c*, but with a little less detail.

(*h*) The assistant bandmaster stands at the east of the western steps.

(*i*) Then they sing the three "Call of the deer" pieces.

(*j*), (*k*), and (*l*). *Vide* VI., 13, *e*, *f*, and *g*.

(*m*) The musicians, as a whole, do not bow when accepting the cup, but remain seated, pour a libation, and drink off the cup. Relishes are served to them all, and they make no offering of them. The Master of Ceremonies receives the cup, and, descending, places it in the cup-basket and returns to his place.

(*n*) Then the principal and second musicians and the first performer descend together and stand to the north of the drums. The rest of the musicians are arranged in two lines behind them.

(*o*) Then the great flute plays "The new palace" suite of three pieces.

(*p*) When the flute music is finished, the chief and

second musician and the first performer cross over and take their seats to the south-east of the eastern cupboard,[14] facing west, and graded from the north.

21. *Appointing the Overseer.*

(*a*) *Vide* XII., 4, *a*, the person here being the usher, and there the captain of the archers.

(*b*) *Vide* XII., 4, *b*, except that the principal guest and Dukes are here added to those addressed.

(*c*) The overseer then descends by the western steps, and, facing south, sits and takes the goblet, goes up, ladles wine out of the ordinary wine-holder, descends, faces south, sits, lays down the goblet, gets up, turns round by the right, faces north, and stands in an expectant attitude. He then sits, takes the goblet, rises, sits again, does not pour a libation, finishes the goblet, lays it down, rises, kowtows twice, turns round by the left, faces south, sits, takes the goblet, washes it, faces south, and again puts the goblet in its place and stands, facing north.

22. *The Invitation to Shoot.*

(*a*) The director of archery goes to the dressing-tent, and, baring his left arm, puts on the finger-stall and armlet, and takes up his bow, laying his set of arrows across it on the outer side, so that their points appear at the bow hold, while with his right thumb he hooks the bow-string.

(*b*) Then, from the front of the east steps, he says: "The master-at-arms invites you to shoot."

(*c*) He announces that great officers will pair with great officers, and that if an ordinary officer is paired with a great officer, he will take the second place.

23. *Presenting the Shooting Weapons and Drawing the Marks.*

(*a*) The director then goes to the front of the west steps, and, facing east, looks to the right and commands the assistants to present the shooting weapons.

(*b*) These are then brought in, the Prince's bow and arrows being placed in the eastern hall, and the guest's bow and arrows, along with the tally-holder, tallies, and cup-stand,[15] below the west hall. The bows and arrows of the body of shooters are not gathered up separately, but all, along with the arrow-stand, are taken to the dressing-tent[16] and left in readiness.

(*c*) The workmen, employees, and measurers go up by the north stairs,[17] and between the pillars measure the distance with a bow. They use red or black, and, regulating the measurements with a foot-rule, draw the cruciform shooting marks, the superintendent of archery supervising them.

(*d*) When the marks are drawn, the men go down by the northern steps, and the keeper of the vessels sweeps the marks and goes down the same way.

24. *Instructing the Recorder and Arranging the Couples.*

(*a*) The great recorder stands to the west of where the tally-holder is to be placed, and faces east to receive the regulations.

(*b*) Then the director of archery faces west and instructs him as follows: "The Duke shoots at the great target, the great officers at the medium, and the ordinary officers at the target of tapir's hide. The shot that does not hit the proper target is not counted. A man of lower and one of higher standing, form a couple and shoot at the same target." The great recorder signifies his acceptance of the terms.

(*c*) Whereupon they tell off the three sets of competitors, who then take their stand in readiness to the north of the dressing-tent, facing west, and graded from the north.

(*d*) Then the director of archery says to the first shots: "So-and-so will wait on your honour." To the second shots he says: "Your honour will shoot with So-and-so."

(*e*) When he has gone through them all, he commands the three couples to take their bows and arrows from the dressing-tent.

25. *Demonstrating the Art of Shooting.*

(*a*) The director enters the dressing-tent, and, putting three arrows into his belt, fits one on his bow.

(*b*) Then, having gone out, he salutes, with his face to the west, and, when he gets abreast of the stair, he faces north and salutes again, and again as he reaches the stair, and once more as he reaches the hall. When he gets abreast of his mark, he faces north and salutes, and again when he reaches his mark. Then he withdraws a little from the lower mark[18] and demonstrates the art of shooting.

(*c*) He shoots at the three targets with his set of arrows, first loosing at the tapir hide target, then at the centre one, and, lastly, loosing twice at the great target.

(*d*) When he is finished, he faces north and salutes, and, when he reaches the step, he salutes and descends, with the same observances as when he ascended.

(*e*) Then he goes to the west of the hall, and, undoing the arrows, takes one and fits it to his bow

(*f*) Then he takes his rod, fits it in his belt, and goes and stands to the south-west of where the tally-holder is to be placed, with his face to the east.

CHAPTER XIV

THE OBSERVANCES OF THE GREAT ARCHERY MEETING

(PART II.)

1. *The First Shooting.*

(*a*) and (*b*) *Vide* IX., 1, *a*.

(*c*) *Vide* IX., 1, *b*, except that the shooters stand by the dressing-tent.

(*d*) *Vide* IX., 1, *c*, except that the shooters stand by the dressing-tent.

(*e*) *Vide* IX., 1, *d* and *e*, except that the shooters stand by the dressing-tent, and here the master-at-arms puts on the finger-stall and armlet, to be in keeping with the greater ceremoniousness in presence of the Prince.

(*f*) The markers, who are standing with their backs to the target, all respond in the note *Kung*, and run straight west. When they are abreast the screen, they again respond, this time in the note *Shang*,[1] and when they reach the screen their voices cease.

(*g*) The man who hands the flag to the marker[2] withdraws and stands to the west. Then the marker gets up and stands at attention, with his joined hands lifted in front of him.

(*h*) *Vide* IX., (1), *g*, the "dressing-tent" being here substituted for "the west of the hall."

(*i*) *Vide* IX., 1, *h*, *i*, *j*, and *k*.

(*j*) When they have finished shooting, they hold the bow, with an arrow in it, in the left hand, and, turning north, salute, the rest of the saluting being gone through as when they came up.

(*k*) and (*l*) *Vide* IX., 1, *l*, *m*, and *n*, except that here they go to the dressing-tent, and then return to their places.

(*m*) The director of archery lays aside his rod, leaning it against the west of the west steps, and, going to the foot of the east steps, faces north, and announces to the Duke that the three couples have finished shooting. Then he returns, puts his rod in his belt, and goes back to his place.

2. *Gathering the Arrows.*

(*a*) *Vide* IX., 2, *a*, but without the first reference to the director of archery.

(*b*) *Vide* IX., 2, *b*.

(*c*) *Vide* IX., 2, *c* and *d*, but less in detail.

(*d*) Then a retainer sets out the arrow-stand, and the master-at-arms, facing east and using his bow as a measure, directs him. When it is set, he goes to the dressing-tent, lays down his bow, doffs finger-stall and armlet, draws on his coat, and returns to his place.

(*e*) A retainer sits down and spreads out the arrows on the stand, with their feathered ends to the north. The deputy master-at-arms then sits and arranges them in sets, and when that is finished, if all the arrows are not there, he again bares his arm, and, taking his bow, ascends, and commands that the arrows be gathered as before. He says: "The full tale of arrows is not gathered." They again search for the arrows, and put those they find in the stand. When they are finished, the master-at-arms advances

and, sitting, moves the arrows with his right and left hands, arranging them in their sets, and thereafter rises and returns to his place.

3. *The Second Invitation to Shoot.*

The director then goes to the west of the western steps, and, laying his rod against them, ascends, and, facing east, invites the Duke to shoot, he consenting.

4. *Arranging the Couples.*

(*a*) Then he goes to the top of the west steps and commands the principal guest to wait as partner on the Duke. He then goes up and announces in the hall the pairs for the ducal and ordinary ministers. The great officers descend and go to their places, and afterwards their couples are announced.

(*b*) The director, from the top of the western steps, faces north and makes announcement to the great officers, inviting them to descend. He himself precedes them down the steps, puts his rod in his girdle, and returns to his place, the great officers descending after him and going to the dressing-tent, where they stand to the south of the three student couples, facing west, and graded from the north.

(*c*) Then the director, standing facing east to the west of the great officers, arranges the couples, great officer with great officer, and instructs the first shot: "So-and-so will wait on your honour"; and the second: "Your honour will shoot with his honour So-and-so."

(*d*) When this is finished, he arranges all the rest of the couples who take part in the shooting, and these stand to the south of the great officers, facing west, and graded from the north.

(*e*) If an ordinary officer be paired with a great officer, the great officer's partner is made the first shot, and the director instructs him as follows; "His honour So-and-so will shoot with your honour." To the great officer he says: "So-and-so will wait on your honour."

(*f*) The words used in instructing the body of couples of contestants are the same as those used to the three couples. The ducal and ordinary ministers do not yet come down the steps.

5. *The Three Couples Take Their Arrows.*

(*a*) Then he commands the three couples, and each man, along with his partner, takes up his arrows. Both bare the left shoulder, put on finger-stall and armlet, take the bow, and fit an arrow to it with the right hand.

(*b*) The first couple issue from the dressing-tent, face west and bow, advance, and when abreast the stand bow again, and again when they reach the stand. Then the first shot faces east, and the second shot west.

(*c*) The first shot salutes and advances, sits, holds his bow across his body, and extending his hand, palm up, below the bow, takes an arrow and lays it on the hold. He then rises, adjusts the feathers, and turning to the left, but not through a full circle, faces in the opposite direction and salutes.

(*d*) Then the second shot advances, sits, holds his bow across his body, and, inverting his hand, extends it over the bow, and, laying an arrow on the hold, grips it, rises, adjusts the feathers, turns to the left, but not through a full circle, and, facing in the opposite direction, salutes.

(*e*) When the arrows are all taken up, they even the ends together.

(*f*) Then each lays his set of arrows on the bow, and both turn inwards, and, facing south, salute.

(*g*) When they reach the south of the arrow-stand, they both turn by the left, and, facing north, salute, putting three arrows in the belt, and laying one on the bow.

(*h*) Then they bow and turn together to the left, the first shot being on the left side. The retiring couple keep the left hand to the left hand of those advancing, and each pair bow as they pass the other. Then they withdraw and lay down bow and arrows in the dressing-tent, put off finger-stall and armlet, and return to their places.

(*i*) The two remaining couples also take up their arrows in the same fashion, those coming last lifting the arrows used in the demonstration as well. They gather the set together and hand them to the assistant in the dressing-tent, and all draw on their coats and return to their places.

6. *The Second Shooting.*

(*a*) *Vide* IX., 7, *a*.

(*b*) The director again fits an arrow on the bow, and, putting away his rod, meets the master-at-arms at the foot of the steps. He goes to the foot of the eastern steps, faces north, and asks permission of the Duke to have the hits scored. The Duke consents, and, returning and putting his rod in his belt, the director commands the scorer to place the tally-holder in position, himself using his bow as a measure, and facing north to direct him.

(*c*) The great recorder acts as scorer. The head retainer takes the tally-holder, head to the front, and,

sitting down, lays it in place, facing east. Then he retires, and the great recorder places eight tallies in the holder, and lays the rest across to the west of it, rises, lifts his joined hands, and stands at attention.

(*d*) The director, facing west, issues the following instructions: "If the arrow hit the stay of the target and hang from it, or ricochets into the target, or rebounds from the target without piercing it, only in the case of the Duke will it be scored.

(*e*) "Whichever of the three targets the Duke may hit, the hit will score."

(*f*) The scorer transmits these instructions to the junior recorder, who, in turn, informs the marker.[3]

(*g*) *Vide* IX., 7, *f*.

(*h*) *Vide* IX., 7, *g*.

(*i*) *Vide* IX., 7, *h*, *i*, and *j*.

(*j*) Then the principal guest goes down and takes his bow and arrows from the west of the hall.

(*k*) Then the ducal and ordinary ministers go to the dressing-tent and stand in line with the three couples, and to the south of them.

(*l*) When the Duke is about to shoot, the assistant master-at-arms commands the markers all to take their flags and stand to attention. The assistant then returns to his place.

(*m*) Slaves are then sent to sweep the shooting-range.

(*n*) Then the director of archery puts away his rod, and, going to the foot of the east steps, announces the shooting to the Duke, who gives his consent. He then goes to the east of the west steps, and does the same to the principal guest, and thereafter puts his rod into his belt and returns to his place.

(*o*) Then a lieutenant of archers takes the Duke's finger-stall and armlet from the top of the eastern

cupboard, while another receives the bow and dusts it, and both take them and stand ready in the eastern hall.

(*p*) When the Duke is about to shoot, the guest descends, and, going to the west of the hall, bares his left arm, puts on finger-stall and armlet, and, taking his bow, puts three arrows in his belt, and fits one to the bow. He then ascends by the west steps, and first waits an arrow's length north of the mark, and facing east.

(*q*) The master-at-arms then ascends, and, commanding them to leave the target as before, turns round by the right and goes down, lays aside his bow, and returns to his place.

(*r*) Then the Duke goes to his mat, while the archery lieutenant, carrying his finger-stall on a bamboo tray, and another holding the bow, follow him.

(*s*) Then the lieutenant sits, and, laying down the tray to the south of the mark, dusts the articles with a napkin, takes the finger-stall, and, rising, assists in fitting it on, setting in their place the three finger-cases.

(*t*) Then the head retainer assists the Duke to bare his arm, and he strips to the red undershirt. When that is finished, the assistant withdraws and stands to attention in the eastern hall.

(*u*) Then the archery lieutenant sits down again, and, taking up the armlet, rises and assists the Duke to put it on. After this he takes the tray, withdraws, and, placing it on the cupboard, returns to his place.

(*v*) The captain of archers takes the bow on his hands, which are covered by his sleeves, and runs his hands over the bends of it to right and left, twice on the upper, and once on the under, side. Then he

takes the hold in his left hand, and the end in his right, and presents it to the Duke, who himself bends it.

(*w*) Then the head retainer dusts the arrows with the inside of the cloth, and hands them to the Duke, lightly wrapped in the cloth itself.

(*x*) The captain of archers stands behind the Duke to tell him the course the arrow will take. If he is to aim low, he says, "Drop it"; and if he is to aim high, he says, "Raise it." If he is to aim more to the left or right, he names the side to which he is to aim.

(*y*) When the Duke has shot, the captain receives the bow and stands at attention. They shoot in turn until the whole set of arrows is exhausted.

(*z*) When the Duke has finished shooting, the head retainer takes the cloth and withdraws to his place. The captain of archers then receives the bow, and the lieutenant the finger-stall and armlet in the tray, and, withdrawing, places them on the cupboard and returns to his place. The captain of archers then withdraws to the place occupied by the overseer, and the head retainer assists the Duke to draw on his coat.

(*aa*) Then the Duke turns, and thereafter the guest goes down the steps, and, laying down his bow to the west of the hall, returns to his place at the west of the steps, where he stands, facing east.

(*bb*) The Duke then goes to his mat, and the overseer, in the name of the Duke, sends the guest up the stairs. He returns to his mat, and thereafter the ministers and great officers shoot in succession.

(*cc*) The ducal and ordinary ministers take their bows in the dressing-tent, bare the left arm, put on the finger-stall and armlet, grasp their bows, put three arrows in their belts, and fit one on the string. Then they come out, face west, and salute. Then they

salute as the three couples did, and ascend to shoot. When their shooting is finished, they descend like the three couples, and, going to the dressing-tent, put away their bows, doff finger-stall and armlet, draw on their coats, and return to their places. The rest all shoot in succession, the score being taken, and all else conducted as before.

(*dd*) When the shooting is finished, the scorer takes the odd tally that he holds, and, going to the foot of the east steps, faces north, and announces to the Duke that both sides are finished. Thereafter he returns to his place, sits, and, laying out the odd tally to the west of the holder, rises, lifts his joined hands, and stands at attention.

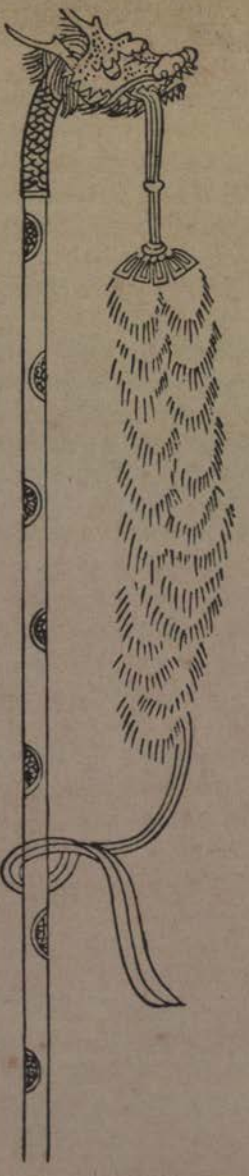
7. *Taking the Arrows for the Second Time.*

(*a*) The master-at-arms bares his left arm, takes his bow, ascends, and commands them to take the arrows. The marker replies, "All right," and, taking the flag, stands with his back to the target. The master-at-arms then descends and lays down his bow, while the retainer spreads out the arrows on the stand. All this is done as formerly.

(*b*) The arrows of the principal guest, ducal and ordinary ministers, and great officers, are all separated out and tied with ribbon-grass. When this is finished, the master-at-arms sits down and moves them with his left and right hands into sets, placing the bound ends in front. Thereafter he returns to his place.

(*c*) The guest's arrows are then handed to the arrow-keeper below the western hall.

(*d*) Then the Master of Ceremonies lays down his bow and returns to his place, and thereafter the ministers and great officers ascend and go to their mats.



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To face p. 176.

8. *Announcing the Score.*

(*a*) The director of archery then goes to the west of the steps, lays down his bow, puts away his rod, draws on his coat, and, advancing by the east of the tally-holder, stands to the south of it, and, facing north, examines the score.

(*b*) The scorer, facing east to the west of the tally-holder, sits, and first counting the tallies to the right, two tallies making a "pair," takes them up a pair at a time and lays them in his left hand. When ten pairs are taken, he reckons them a bundle, and lays them down, each bundle by itself, and if there be pairs over, lays them across below the others. One tally over is called "The odd," and is placed in line with and below the odd pairs. Then he rises and goes by the front of the holder to the left side, where he faces east, sits, and gathers the tallies, putting them into his left hand. He lays out each pair as he gathers it, and keeps the sets of ten pairs separate. He deals with those remaining over as he did with those laid on the right side.

(*c*) Then the director of archery returns to his place, and the scorer thereupon advances, and taking up a tally for the winning side, holds it, and, going to the foot of the east stairs, faces north and announces the score to the Duke. If the right side has won, he says: "The right side has excelled the left"; while if the left side has won, he says: "The left has excelled the right." Then he announces the number of pairs of tallies, and if there be an odd one over, he says: "And the odd." If left and right be equal, then he takes one tally of each side, and says: "The two sides are equal." Then he turns and goes back to his place, sits and gathers up the tallies, places

eight in the holder, and spreads the rest to the west of it. He then rises, lifts his joined hands, and stands to attention.

9. *Giving Wine to the Losers.*

(*a*) The director of archery then commands that the cup-stand be set. The assistant to the keeper of the vessels brings in the stand, carrying it respectfully in his two hands, and going up by the west steps. He faces north, sits, and sets it to the west of the west pillar, descends, and returns to his place.

(*b*) A junior among the victors then washes the goblet, ascends, fills it from the ordinary wine-holder, faces south, sits, places it on the stand, descends, and returns to his place.

(*c*) *Vide* IX., 10, *c*, except that here the director stands "facing east at the west of the three couples," because those to receive the orders are at the dressing-tent.

(*d*) The director first returns to his place, and then the three couples and all the other shooting couples ascend and drink the shooting-cup at the top of the western steps.

(*e*) It is the lieutenant of archers who marshals those who ascend and drink the shooting-cup, as he marshalled them for the shooting.

(*f*) One couple at a time issues from the tent, saluting as when they go up to shoot. When they reach the steps, the victor first ascends, and, going up to the hall, bears a little to the right. The loser then goes forward, faces north, sits, takes the goblet which is on the stand, rises, retires a little, stands, and, finishing off the goblet, advances, sits, lays the goblet at the foot of the stand, rises, and salutes. The loser goes down first, keeping his left hand to the left of

those coming up to drink, and when they meet in front of the steps, saluting the others, and being saluted by them. He then goes to the tent, lays down his bow, draws on his coat, and returns to his place.

(*g*) The head slave ladles out the shooting draughts one after the other, taking the goblet and filling it, returning, and laying it on the stand. He then retires and stands ready at the end of the inner wall. The shooters ascend and drink as above, until all three couples are finished.

(*h*) If the principal guest, or a ducal or ordinary minister, or a great officer, be among the losers, he does not descend, or hold his bow, nor does his partner ascend.

(*i*) The head slave washes the goblet, and, ascending, fills and presents it. The guest, ducal and ordinary ministers, and great officers, receive it at their mats, and, going down, proceed to the top of the west steps, face north, and stand to drink. When the goblet is finished, the drinker hands it to the cup-bearer, and, returning, goes to his mat.

(*j*) If the Duke is to drink, it is the principal guest who waited on his shooting who goes down, and, washing the horn-goblet, ascends, fills it from the ordinary wine-holder, descends, and bows.

(*k*) The Duke[4] descends one step, and the head retainer declines the honour of the obeisance on his behalf. Then the guest ascends and kowtows twice, the Duke responding with two bows. The guest then sits, pours a libation, drinks off the cup, and kowtows twice, the Duke responding with two bows. Then the guest descends and washes the ivory goblet, ascends, and, ladling out a cupful from the Duke's wine-holder, hands it to the Duke. Then he descends to bow, the head retainer again declining for the

Duke. He then ascends and kowtows twice, the Duke replying with two bows and drinking off the goblet. The guest goes forward and receives it, descends, and, washing an ordinary goblet, ascends, fills it at the ordinary wine-holder, goes down again to bow, the declining, kowtowing, and responses being as before. The guest sits, and, without pouring a libation, drinks off the goblet. He then descends, and, laying the empty cup in the basket, and at the west of the steps, turns his face eastward and stands.

(*l*) The usher, in the name of the Duke, causes the guest to ascend, which he does, and returns to his mat.

(*m*) If the partner of the ducal or ordinary minister or great officer be a loser, he also takes his unstrung bow and goes up to drink.

(*n*) *Vide* IX., 10, *n*.

10. *Offering Wine to Those Connected with the Markers.*

(*a*) The keeper of the vessels places the wine-holder for the targets to the north-east of the *Fu-pu*. It consists of two vases of wine for presenting to the markers, facing east, and graded from the south, with a ladle in each. The used-water jar is placed to the north-west of the wine-holder, with the cup-basket to its south, and both facing squarely east, while a beaker is placed in the basket.

(*b*) The master-at-arms then washes the beaker, and, filling it, presents it to the *Fu-pu*, who, standing three paces north-west of the target, faces north, and bows as he receives it.

(*c*) The master-at-arms, facing west, bows as he invites him to drink and returns to his place.

(*d*) The steward's assistant brings forward the relishes, and the cadets set out the stands of dismembered joints.

(*e*) When the presentation is over, the marker (the *Fu-pu*) goes to the right edge of the target, followed by the relishes and stand of meat.

(*f*) The marker then takes the cup in his left hand, offers the relishes and joints with his right, and then, with both hands, pours the libation.

(*g*) Then he goes to the left edge of the target and does the same, and repeats it at the centre.

(*h*) When the offering is finished, he takes his stand three paces north-west of the left edge, facing east, and when the relishes and the meat-stand are set out, he stands and drinks off the cup.

(*i*) Then one of the master-at-arms' assistants receives the empty cup, washes and gives it to the slaves, and the officers in charge of the curtained chariots, who act as markers, all as in the case of the presentation at the great target; and when this is finished, the assistant takes the empty cup and places it in the cup-basket.

(*j*) Then each of the markers lifts his own relishes, and the cadets take the stand, and, following them, lay them down a little south of the screen. Thereupon the *Fu-pu* again backs the target and stands to attention.

11. *Offering Wine to the Scorer.*

(*a*) and (*b*) As IV., 12, *a*, but with the additional detail that the rod is leant at the west of the steps, and the other things put at the west of the hall.

(*c*) and (*d*) *Vide* IX., 12, *c*, *d*, *e*.

12. *The Third Invitation to Shoot.*

The director of archery leans his rod against the west steps, goes to the foot of the east steps, and, facing north, invites the Duke to shoot as before.

13. *The Couples All Take Their Arrows from the Arrow-Stand.*

(*a*) The master-at-arms then returns, puts his rod in his belt, goes to the dressing-tent, and orders the three couples to bare the left arm, put on finger-stall and armlet, take their bows, go out in their order, and take their arrows.

(*b*) The director first returns to his place.

(*c*) The three couples bare the left arm and take their arrows as before, the assistant director marshalling them as before.

(*d*) When the three couples have taken the arrows, the ducal and other ministers and great officers all descend, and, taking their former places, enter with the three couples into the dressing-tent, and all bare the arm, put on finger-stall and armlet, take their bows, and advance until they come abreast the arrow-stand. Then they go forward, sit, take the binding off their arrows, the first shot facing east, and the second west. Then they lift up their arrows as the three couples did.

(*e*) If an ordinary officer be paired with a great officer, he stands facing east, and his partner west. Then the great officer advances, and, sitting, takes the band off his arrows and returns to his place.

(*f*) His partner, the ordinary officer, salutes, and, going forward, sits, collects his set of arrows, rises, adjusts the feathers, and, turning round to the left, but

not through a full circle, resumes his original direction and salutes. Then the great officer advances, sits, and collects his set of arrows as his partner did.

(*g*) Facing north, they put three arrows into the belt, lay one to the bow, salute, and withdraw.

(*h*) The two go together to the dressing-tent, lay aside their bows, doff finger-stall and armlet, draw on their coats, return to their places, the ducal and other ministers ascending and returning to their mats.

(*i*) All the shooters in turn take up their arrows as did the three couples, and, entering the tent, lay aside bow and arrows, put off finger-stall and armlet, and return to their places.

14. *The Third Shooting.*

(*a*) *Vide* IX., 15, *a*.

(*b*) Then the master-at-arms ascends and commands the markers to leave the target. They reply, "All right," and he descends, lays his bow aside, and returns to his place.

(*c*) The director meets the master-at-arms in front of the steps, where he leans his rod against the west side, goes to the foot of the eastern steps, and, facing north, asks permission of the Duke to have the music played, to which the Duke assents.

(*d*) The director then returns, puts his rod in his girdle, faces east, and instructs the bandmaster, saying: "The Duke orders me to have music performed during the shooting." The bandmaster replies, "All right."

(*e*) *Vide* IX., 15, *d* and *e*, except that the music here is "The fox's head."[5]

(*f*) When the three couples have finished shooting, the guest goes and stands at attention at the mark as before, and the Duke goes to the mark as soon as the

music has commenced, having the arrows loosely bound up in a cloth, and paying no attention to the time set by the music; the other details and the finish of the shooting being as before.

(*g*) Then the guest goes to his mat, and the ducal and other ministers, great officers, and the rest of the shooters, shoot in succession, the scoring being as before. When the shooting is finished, they descend and return to their places, the scorer taking the odd tally and going forward to announce that left and right have finished shooting, as before.

15. *Taking the Arrows and Announcing the Score, as Before.*

(*a*) and (*b*) *Vide* IX., 16, except that here the retainer lays out the arrows, and the master-at-arms' assistant arranges them into sets.

16. *Giving Wine to the Vanquished, as Before.*

(*a*) and (*b*) *Vide* IX., 17, adding that when the drinking is finished they withdraw the stand and goblet, as before.

17. *The Couple Again Take the Arrows from the Stand, as Before.*

(*a*) Then the director of archery again bares his arm, dons finger-stall and armlet, takes the bow in his left hand, and, picking up an arrow in his right, lays it on the string with the point to the front, and, going to the tent, commands the competitors to take their arrows as before. He then returns to his place, and the three couples, with the ducal and other ministers, great officers, and the rest of the shooters, all bare the

arm, don finger-stall and armlet, and take their arrows, as before. They do not fit the arrows to the string, but lay them along it with their points to the front, and withdraw, going to the tent and handing their bows and arrows to the attendants, after which they draw on their coats and return to their places.

(*b*) Then the ministers and great officers ascend and go to their mats.

18. *The Finish of the Shooting.*

(*a*) Then the director goes to the tent, lays aside his bow, doffs finger-stall and armlet, puts away his rod, draws on his coat, and returns to his place. The master-at-arms commands the arrow-stand to be removed and the braces of the targets cast off. The head retainer removes the stand, while the officer in charge of the curtained chariots and the measurers cast off the lower left braces of the targets.

(*b*) Then the assistant master-at-arms commands the marker to remove the standard and relishes and stand of meat, while the director calls on the scorer to remove the tally-holder and tallies and to wait orders.

19. *The Duke Begins the General Pledging on Behalf of the Great Officers.*

The Duke on this occasion also raises the goblet, which was set down to pledge whomsoever he chooses, whether the principal guest or the senior of the great officers, and takes it to the top of the western steps to start the general pledging, as before. The last to receive the goblet takes it down, places it in the cup-basket, and returns to his place.

20. *Removing the Stands.*

(*a*) The master-at-arms goes up the western steps, and, at the east of the eastern pillar, faces north, and announces to the Duke that he asks permission to have the stands removed, the Duke giving his assent.

(*b*) Then he goes to the top of the western steps, and, facing north, announces this assent to the guest, who turns north, and, taking his stand, goes out with it, the ducal and other ministers taking theirs, with the ceremonial observed by the guest, and going out and handing them to their followers outside the door.

(*c*) Then the great officers descend and return to their places.

(*d*) And the leader of the cadets removes the Duke's stand, and, going down by the eastern steps, passes with it to the east side.

21. *Putting Off Shoes, Ascending, and Sitting.*

(*a*) The guest, ducal and other ministers, all enter the door, and stand, facing north, and graded from the east.

(*b*) The overseer then orders the guest up the stairs, and the guest, the ducal and other ministers and great officers, all put off their shoes, and, going up, proceed to their mats, and the Duke invites them to be seated and put themselves at their ease.

(*c*) *Vide* XII., 6, *b*.

(*d*) *Vide* XII., 6, *c* and *d*, with the ducal ministers added to the list of guests.

22. *The Master of Ceremonies Offers Wine to the Officers.*

(*a*) *Vide* XII., 7, *a*.

(*b*) Then the relishes are brought in. The overseer and one of the archers stand to the south of the goblet, facing north, and graded from the east, the overseer being in the place of honour.

(*c*) and (*d*) *Vide* XII., 7, *c* and *d*.

(*e*) *Vide* XII., 7, *e*, and adds: "Then the Master of Ceremonies takes the empty cup, lays it in the cup-basket, and returns to his place."

23. *The Guest Raises the Goblet to the Duke.*

Vide XII., 9, *a*, *b*, and *c*.

24. *The Duke Begins the General Pledging on Behalf of the Officers.*

Vide XII., 10.

25. *Another Shooting.*

(*a*) If the Duke order that there be another round of shooting, they delay the offering of wine to the cadets.[6]

(*b*) Then the director tells those to shoot who choose to do so.

(*c*) The ministers and great officers descend together and kowtow twice, the Duke replying with two bows.

(*d*) They loose only one arrow each, and no matter which target is hit, the hit is counted.

26. *The Master of Ceremonies Presents Wine to the Cadets and Those Below Them in Rank*

Vide XII., 11, except that there the wine is offered to the cadets at the top of the eastern steps.

27. *The Unmeasured Drinking.*

(*a*), (*b*), and (*c*) *Vide* XII., *a* to *h*.

(*d*) and (*e*) *Vide* XII., 12, *i* to *l*, except that here the principal guest and ducal minister are mentioned among those who descend.

28. *The Guest Leaves, and the Duke Re-enters.*

Vide XII., 13, adding: "When the Duke re-enters the *Ao-hsia*[7] is played."

CHAPTER XV

THE CEREMONIAL OF A MISSION
(PART I.)

1. *Appointing the Commissioner and His Suite.*

(*a*) THE Prince and his ministers deliberate on the matter.

(*b*) And then the commissioner is appointed.

(*c*) The commissioner kowtows twice, declining the honour;

(*d*) But accepts when the Prince refuses to allow him to decline, and withdraws.

(*e*) When all the deliberations are complete, the chief of the commissioner's suite is apprised of his appointment in the same manner.

(*f*) Then the court steward orders the master-at-arms to appoint the rest of the suite, and they all consent to the appointment, in accordance with the instructions of the Duke.

2. *Getting Ready the Presents to be Taken by the Mission.*

(*a*) The steward writes out a list of the presents to be taken.

(*b*) He then orders the officials in his department to get them ready.

3. *Exhibiting the Presents the Evening Before.*

(*a*) When the time has come for the departure of the mission, the presents[1] are exhibited the evening before the start.

(*b*) The commissioner, in dress clothes, leads his suite to attend the exhibition.

(*c*) The officials in charge of the tents[2] erect a canvas marquee outside the door of the private apartments.[3]

(*d*) The officials then lay out the presents. The skins are placed with the head to the north, and graded from the west; and the things to be presented with them are placed on the left pair of skins. If there are horses among the things to be sent, they are stood facing north, the presents being laid out in front of them.

(*e*) The commissioner stands facing north, his suite being on his left hand, and all graded from the east.

(*f*) The ministers and great officers stand east of the marquee, facing west, and graded from the north.

(*g*) The steward then enters the private apartments and announces to the Prince that all is ready. He, in dress clothes, comes out by the left of the door, and stands facing south.

(*h*) Then the recorder goes over the list and examines the presents.

(*i*) The steward takes the list, and, announcing that everything is in order, hands the list to the commissioner, who receives it and hands it to his chief of suite.

(*j*) The Duke[4] then invites them all to enter the private apartments.

(*k*) The officials place the presents in carts and store them for the night in the hall of audience.

(*l*) The chief of suite scrutinizes the loads, compares them with the list he has received, and lets them go.

4. *Laying Out the Present.*

(*a*) At early dawn on the day of their departure the commissioner lays out a present in the ancestral temple of the Prince.[5]

(*b*) An assistant sets a mat[6] and body-rest in the middle of the room. Then the liturgist enters, followed by the Master of Ceremonies, who takes his place on the right of the liturgist and bows twice. Then the liturgist makes the announcement concerning the mission, bowing twice as he does so.

(*c*) The commissioner then lays down the present for the spirit—a bundle of rolls of black and red silk, the pieces being of full size. Laying it at the foot of the body-rest, they go out.

(*d*) The Master of Ceremonies[7] stands to the east of the door, and the liturgist to the west of the window, waiting for the spirit to view the present.

(*e*) Then they enter again, and, taking up the present, go down the steps, where the Master of Ceremonies rolls up the silk, places it in a basket, and buries it to the east of the west steps.

(*f*) He also lays out a present at the road-head.[8]

(*g*) Then the commissioner goes to the audience hall and receives his instructions.

(*h*) The chief of suite also lays out presents in the same way.

5. *Receiving His Instructions.*

(*a*) The chief and the rest of the suite stand at attention outside the commissioner's door.

(*b*) And the commissioner, carrying the banner,

leads them to the audience hall to receive his instructions.

(*c*) The Prince, in dress clothes, takes his place in the hall of audience, with his face to the south, the ministers and great officers facing west, and grading from the north. Then the Prince calls on a minister to bring forward the commissioner.

(*d*) The latter enters, followed by his suite, and they stand, facing north, and graded from the east. The Prince then calls the commissioner forward with a salute, and his chief of suite stands at his left hand to hear the instructions along with him.

(*e*) Then the appraiser[9] sits, facing west, and, opening the case, takes out the jade symbol[10] of authority, letting the wrapper hang down over his hands, and, without rising, hands it to the steward.

(*f*) The steward, sitting, takes the symbol, folds the wrapper over it, and, going from the left side of the Prince, hands it to the commissioner.

(*g*) The commissioner, facing north, as the steward does, receives the symbol, and allows the wrapper to hang down while he receives his instructions.

(*h*) When he has repeated the instructions, he hands the symbol to the chief of staff, who is facing in the same direction.

(*i*) He receives it, folds the wrapper over it, goes out, and hands it to the appraiser attached to the mission, the rest of the suite not following him.

(*j*) They receive the presents for the Prince of the State to be visited—silk, with a round jade symbol laid on it; and the half jade symbol for presentation to the Princess, and rolls of black and red silk, having a star-shaped symbol upon them, all with the ceremonial noted above.



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6. *The Send-Off.*

(*a*) Then they set off, and put up for the night[11] in the suburbs.

(*b*) And the banner is furled.

7. *Passing Through Another State.*

(*a*) If they have to pass through another territory on the way, when they arrive at the frontier a member of the suite is sent to ask permission to use the road. Carrying rolls of silk, he goes to the court of the Prince of the State, with his instructions, and saying, "We ask permission to use the road," lays down his present.

(*b*) An under great officer takes the message in to the Prince. Coming out again, he announces that the request is granted, and takes up the present.

(*c*) The living animals presented to the members of the mission are according to the standing of each. The chief of suite gets a great set of animals,[12] and the fodder is only grass and grain in the ear. Animals are also sent for the rest of the suite.

(*d*) An ordinary officer is appointed to conduct them right through the territory.

(*e*) Instructions are issued to the company regarding their conduct when passing through the territory. The commissioner stands facing south,[13] with the chief of suite facing west, and the rest north, and graded from the east. The recorder then reads the instructions, the master-at-arms standing behind him and holding a rod.

8. *A Rehearsal of the Ceremonial.*

(*a*) Before they enter the territory of the State to which they are accredited they hold a rehearsal.

(*b*) An earthen platform is constructed to represent the audience hall, the steps being drawn on the ground. At the back a curtain is suspended, but no surrounding wall is raised.

(*c*) Dress clothes are worn by all, but no Master of Ceremonies is appointed, nor is anyone told off to carry the symbol.

(*d*) All the suite take part, and stand facing north, and graded from the west.

(*e*) They practise the presentation, an under officer taking charge of the things to be laid out in the court.

9. *The Arrival on the Frontier.*

(*a*) When the mission arrives at the frontier the banner is unfurled, and instructions as to conduct are issued.

(*b*) Then they announce themselves to the warden of the barrier.

(*c*) He asks how many there are in the escort.

(*d*) The number of the suite is given him in reply.

10. *Asking Their Business.*

The Prince then sends an ordinary officer to ask their business. On receiving their reply, he immediately leads them into the State.

11. *Displaying the Presents.*

(*a*) When they enter the State they furl the banner and display the presents.

(*b*) A marquee is erected, and the commissioner, in dress clothes, stands to the east of it, facing west, his suite facing north, and graded from the east. The appraiser sits facing north, and wipes the symbol.

(*c*) Then he grasps and holds it up to display it. The chief of suite faces north and examines it, thereafter returning to his place.

(*d*) The symbol is then packed up again.

(*e*) Then the skins are laid out, heads to the north, and graded from the west. The round jade symbol is also wiped and displayed, and, along with the other presents, is laid on the left pair of skins. The chief of suite looks them over and withdraws.

(*f*) If there are horses for presentation, they are placed south of the marquee, with their heads north, the presents being laid in front of them.

(*g*) The mission's presents for the Prince's lady are also displayed in the same way.

(*h*) The appraiser announces to the chief of staff that all the presents are displayed, and he passes on the announcement to the commissioner.

(*i*) An assistant lays all the unofficial presents[14] out, and himself announces that they are displayed.

(*j*) When the suburb is reached a similar display is made.

(*k*) Then, when they reach the rest-house, a display is made in the appraiser's quarters, as above.

12. *Inviting Them to Advance, and Compensating Them for Their Toils.*

(*a*) When the commissioner reaches the suburbs near the palace the banner is displayed. The Prince then sends an under great officer with an invitation to the mission to advance, and when he returns with his report, the Prince sends a minister, in dress clothes, with a bundle of silks as a present to recompense them for their toils.[15]

(*b*) The chief of suite goes out and asks the

messenger for his message, and, entering, announces it. The commissioner formally declines the honour, and, meeting the messenger outside the door of the lodging, bows twice.

(*c*) The messenger sent with the present does not bow in return.

(*d*) The commissioner then salutes and precedes him in, and receives the present inside the door of the lodging.

(*e*) The messenger, carrying the present in both hands, enters, and, facing east, communicates his instructions.

(*f*) Then the commissioner faces north to hear the message, and, turning, withdraws a little, and, kowtowing twice, receives the present. Thereafter the messenger departs.

(*g*) The commissioner hands the gift to the retainer, and goes out again to greet the messenger, saying that he wishes to reward him.

(*h*) The messenger formally declines, and the commissioner, saluting him, enters first, followed by the messenger. The set of deer-skins is then laid out within the doorway.

(*i*) The commissioner then rewards the messenger with a roll of brocade.

(*j*) The messenger kowtows twice as he receives it.

(*k*) The commissioner also kowtows twice in giving him the present.

(*l*) The messenger then invites them, with a salute, to take up the skins for him, and himself withdraws, the commissioner bidding him farewell with two bows.

(*m*) The Prince's lady sends an under great officer to recompense their toil. Her presents are in two square holders, black outside and red inside, with tortoise-shaped covers.

(*n*) The contents of the first are stewed dates, and of the other cooked and skinned chestnuts. The messenger takes one in each hand and goes forward.

(*o*) The commissioner takes the dates, and then the messenger hands him the chestnuts with both hands.

(*p*) The commissioner receives them with the ceremonial as before.

(*q*) And he rewards the messenger in the same fashion.

13. *The Arrival at the Palace.*

(*a*) The under great officer who had taken them the presents then leads the commissioner in.

(*b*) When they come to the outer hall, the Master of Ceremonies says: "The temple of the unworthy former Prince is swept and awaits you."

(*c*) The commissioner replies: "I await your leisure."

14. *Assigning the Quarters.*

(*a*) A great officer leads the way to the quarters assigned to the mission, and a minister makes them over to them.

(*b*) The commissioner meets the minister, and bows twice, the latter communicating to him the instructions he has received. The commissioner then kowtows twice, and the minister withdraws, the commissioner bidding him farewell with two bows.

15. *Setting the Supper.*

(*a*) An under-steward, in dress clothes, lays the supper.

(*b*) A set of animals, cooked, is set on the west side in nine tripods, with three tripods for the dainties. On

the eastern side are put a set of animals, raw, in seven tripods.

(*c*) Up in the hall are eight sets of viands, with six sets to face them on the west side.

(*d*) Then outside the door is rice in the ear in twenty carts.

(*e*) The firewood and fodder are in twice as many carts as the grain.

(*f*) The animals for the chief of suite are a large set, cooked, and placed on the west side in seven tripods, with three tripods of dainties; and up in the hall are six sets of viands, and outside the door ten carts of rice in the ear, with twice as many carts of fodder and firewood.

(*g*) The other members of the suite have each a small set of animals.

CHAPTER XVI

THE CEREMONIAL OF A MISSION
(PART II.)

1. *The Commissioner Comes to Court.*

(*a*) EARLY on the morrow an under great officer goes to call on the commissioner at his quarters.

(*b*) The commissioner, dressed in the skin cap suit,[1] goes to execute his commission. On arriving at the palace he enters the waiting-tent.

(*c*) Then the presents are laid out.[2]

2. *Meeting the Commissioner.*

(*a*) A minister acts as principal usher, and a great and ordinary officer as second and third ushers respectively.

(*b*) The ushers go out and ask the commissioner to state his business.

(*c*) The Prince, in the skin cap suit, awaits the commissioner inside the great gate,[3] and the great officer, acting as usher, receives the commissioner.

(*d*) The commissioner enters at the left[4] of the door.

(*e*) The Prince bows twice, and the commissioner draws aside, as not daring to receive his bow.

(*f*) The Prince then salutes and invites him to enter,[5] and at every gate and turn of their progress again salutes.

(*g*) When they come to the door of the temple the Prince salutes, and, entering, stands in the centre of the court.

(*h*) The commissioner enters and stands close to the western gate-house.

3. *The Ceremonial Used in Executing the Mission.*

(*a*) When the body-rest and mat for the spirit have been set in front of the stand on which the tablet[6] is displayed, the ushers come out of the temple and ask for instructions.

(*b*) Then the commissioner's appraiser faces east, sits, opens the case, takes the symbol of authority, lets the wrapper hang down, and, without rising, hands the symbol to the chief of suite.

(*c*) The chief of suite, without drawing together his coat,[7] takes the symbol, and, folding it in its wrapper, hands it to the commissioner.

(*d*) The commissioner draws his coat together and takes the symbol.

(*e*) Then the usher enters to announce him, and, coming out, declines, on behalf of the Duke, the honour of receiving the symbol.

(*f*) Then he receives the commissioner, who enters by the left of the door.

(*g*) The attendants all enter by the left of the door and stand facing north, and graded from the west.

(*h*) The Prince and the commissioner salute one another in their progress up the court.

(*i*) When they come to the steps each yields precedence thrice.

(*j*) The Prince then ascends two of the eastern steps, and the commissioner, ascending, goes to the west of the western pillar and faces east.

(*k*) Then the ushers withdraw to the centre of the court.

(*l*) And the commissioner communicates his instructions to the Prince.

(*m*) The Prince turns round by the left and faces north.

(*n*) The ushers then advance to the west of the eastern steps, and the Prince, abreast the second rafter, bows twice.

(*o*) The commissioner makes three steps backwards, until he stands with his back to the inner wall.

(*p*) The Prince then draws forward one side of his coat[8] and receives the jade symbol, standing between the central line of the court and the eastern pillar.

(*q*) Then the usher withdraws, and stands with his back to the eastern gate-house.

(*r*) Then the commissioner descends the steps, and the members of his suite go out in the reverse order of their entrance, followed by the commissioner.

(*s*) Then the Prince hands the symbol to the steward, who is standing to one side.

(*t*) And thereafter he lets his coat fall back to its usual position, and, going down the steps, stands in the centre of the court.

4. *The Presentation.*

(*a*) The usher goes out and asks the intentions of the commissioner.

(*b*) The commissioner, with his coat open, and holding the bundle of silks with the round jade token laid on it, says he wishes to make this present. The usher enters and announces this, and comes out again to announce the Prince's consent.

(*c*) Of the things to be laid in the court, the tiger and leopard skins are folded with the hair inside, and the

hands of the bearers brought together. They are taken up thus and laid in place.

(*d*) The commissioner enters by the left of the door, the salutes and yieldings of precedence being as before.

(*e*) He ascends the steps, and, as he communicates his instructions, the skins are displayed.

(*f*) The Prince bows twice and receives the presents.

(*g*) The officers who receive the pelts come up from behind, keeping the strangers on their right hand.

(*h*) The commissioner goes out, and as he arrives opposite the skins the officers receiving them sit and fold them up.

(*i*) Then the Prince, at the side of the hall, hands over the present to the steward, and the skins are taken out as they were brought in, the heads being to the right, and are carried off to the east side.

5. *The Visit and Presentation to the Prince's Lady.*

When asking after the welfare of the Prince's lady, a jade half symbol is presented, and the jewel presented with the silks is star-shaped, the ceremonial being as above.

6. *When there is a Further Communication.*

If there be any further communication in addition to the friendly expressions of the usual mission, then rolls of silk are presented, with the ceremonial of the usual presentation.

7. *Pledging the Commissioner in Must.*

(*a*) The usher goes out and asks what business the commissioner still has, and receives the reply that the public business is finished.

(*b*) Then the commissioner lifts a roll of brocade in both hands and asks for a private interview.

(*c*) The usher goes in to announce this, and issues to decline on behalf of the Prince.

(*d*) And then, on the Prince's behalf, he asks to be allowed to present a cup of must to the commissioner. The latter formally declines, but eventually consents, and the usher goes in and announces this.

(*e*) The deputy-steward then removes the body-rest and takes away the mat.

(*f*) And the Prince goes out to meet the commissioner and brings him in, the salutes and yieldings of precedence being as before.

(*g*) Then the Prince ascends the steps, and, going to the side, receives the body-rest at the end of the eastern inner wall.

(*h*) The deputy dusts the inner side of the body-rest three times, and, taking it by the two ends, goes forward.

(*i*) The Prince, facing south-east, dusts the outer side of the rest three times, and when that is done, shakes out his sleeve to remove the dust, and, taking the rest with both hands grasping the centre, goes forward and faces west.

(*j*) Then the usher announces the Duke's intention to the commissioner.

(*k*) The commissioner then goes forward to meet the Duke, and receives the body-rest in front of his mat, and stands at attention, facing east.

(*l*) The Prince hands the rest to him with one bow, and the commissioner, taking the rest, draws aside.

(*m*) Then he turns, and, facing north, sets the rest in its place. Without descending, he responds to the Duke's salutation with three kowtows at the top of the steps.

(*n*) Then the deputy-steward fills a goblet with must, and lays a spoon on the goblet, with its handle from him.

(*o*) The Prince, at the side of the hall, receives the goblet.

(*p*) The commissioner does not descend, but, bowing once, advances to the front of his mat, and taking the must, returns to his place, the Prince bowing as he invites him to drink.

(*q*) Then the deputy-steward brings forward the splint and wooden holders with the dried flesh and hash, and the commissioner going on to his mat, the usher retires and stands with his back to the east gate-house.

(*r*) The commissioner then makes an offering from the relishes, and uses the spoon to pour a triple libation of the must. Whereupon the things to be laid in the court are set out.[9]

(*s*) The commissioner then descends from his mat, and, facing north, takes the spoon and goblet together, with the bowl of the spoon uppermost, and, sitting, sips the must.

(*t*) The Prince presents the commissioner with rolls of silk.

(*u*) Then the commissioner fixes the spoon securely, and, turning north, lays the goblet to the east of the relishes.

(*v*) Then the usher comes forward to assist in the present-giving.

(*w*) The commissioner descends the steps and declines the present.

(*x*) The Prince also descends one step to decline the honour of his descending.

(*y*) Then the commissioner strides up the steps two at a time, and says that he will do as he is ordered.[10]

(*z*) After which he descends and bows.

(*aa*) The Prince declines the honour of this salutation.

(*bb*) And the commissioner ascends and kowtows twice, receiving the presents as he stands abreast of the eastern pillar, facing north. After this he retires, and, facing east, stands at attention.

(*cc*) The Prince then bows once, and the guest descends, the Prince bowing twice.

(*dd*) Then the commissioner takes hold of the horse on the left of the team to lead them all away.

(*ee*) And the chief of suite receives the present at the commissioner's hand, while his followers meet the commissioner, and, taking the horses, lead them away.

8. *The Commissioner's Private Visit.*

(*a*) When the commissioner goes to have a private interview, he carries a roll of brocade in both hands, and has a team of four horses, led by their bridles by two men, one between each pair. He enters by the right[11] of the door, and, facing north, lays down the present and kowtows twice.

(*b*) The usher declines the gifts on behalf of the Prince, and the commissioner goes out.

(*c*) Then the usher sits down, and, taking up the present, goes out, followed by two assistants leading the horses, and gives them back to the commissioner. They go out the door, and, facing west, stand to the south of the east gate-house.

(*d*) Then the usher says: "Please receive the presents back."

(*e*) The commissioner formally declines, but eventually does as he is asked.

(*f*) The horses are led in again, the men in charge

keeping them on their right, and are halted in the court.

(*g*) The commissioner carries the present of silk in his two hands, and goes in by the left[12] of the door, the suite all going in by the same side and ranging themselves, graded from the west.

(*h*) The Prince salutes, and yields precedence as before, when they go up, and the Duke, facing north, bows twice.

(*i*) The commissioner steps back three times, and, turning about, goes round and stands with his back to the inner wall.

(*j*) Then he shakes out the silk and presents it, standing abreast of the east pillar, and facing north.

(*k*) The officers, who are to receive the horses on behalf of the Prince, go round from the front to the back of those who lead them, and, coming up on their right hand, receive them.

(*l*) Those who have led the horses go forward, bear to the west, and so out.

(*m*) The commissioner descends, and at the east of the steps bows, inviting the Prince to take the gift, and he declines.

(*n*) The commissioner bows again, and the Prince, descending one step, declines.

(*o*) Then the usher says: "My unworthy Prince follows your honour." The commissioner, although he is about to bow, goes up again.

(*p*) He strides up the steps, the Prince standing, facing west. Then the commissioner at the head of the steps kowtows twice.

(*q*) Whereupon the Prince withdraws slightly.

(*r*) And the commissioner descends and goes out, the Prince at the side of the hall handing the

gifts to the steward, and the horses being taken away.

(*s*) Then the Prince descends and stands in the court.

9. *The Private Visit of the Suite.*

(*a*) When the suite come to pay a private visit, the usher goes out and asks their business, and the chief of suite, carrying a bundle of brocade, with four officers of the suite bearing rolls of jewelled brocade, asks for a private interview.

(*b*) The usher enters to announce them, and comes out to intimate the Prince's assent. Then the chief of suite takes up the present of silk, two of his assistants helping him by carrying pairs of skins.

(*c*) All enter together by the right of the door, and, grading themselves from the east, lay down the presents, and kowtow twice.

(*d*) The usher declines the presents on the Prince's behalf, and the members of the suite go out in the reverse order of their entering.

(*e*) Then the usher takes up the principal present, and the officers in attendance take the rest, while two assistants take up the skins, and, following the presents, go out and ask the visitors to take them back.

(*f*) They then lay out the skins, facing south.

(*g*) And the carriers of the presents range themselves facing west, and graded from the north, while the usher invites the visitors to receive them back.

(*h*) The suite formally decline, but ultimately consent, and, going forward together to meet the others, take each the present he brought.

(*i*) Then the chief of suite lifts the present, and, preceded by the others carrying the skins, goes in by the left of the door, and they lay down the skins.

(*j*) The Prince then bows twice.

(*k*) Then the suite shake out the brocades, and, passing by the west side of the skins, go forward, and, standing facing north, hand over the presents. They then withdraw, and, returning to their places, kowtow twice over against the presents they brought.

(*l*) Then the suite go out, and the steward, going by the left side of the Prince, takes the presents, two assistants, sitting, lifting the skins, and taking them to the east side.

(*m*) Then the usher again receives the officers of the suite.

(*n*) These enter by the right of the door, lay down the presents, and kowtow twice.

(*o*) The usher declines these for the Prince, and the suite go out in the reverse order of their entering. Then the usher takes the principal present, and, going out formally asks them to receive it back; but they persist in their refusal.

(*p*) The Prince responds with two bows, and the usher, going out, stands in the centre of the doorway to assist by conveying the Prince's sentiment to the guests.

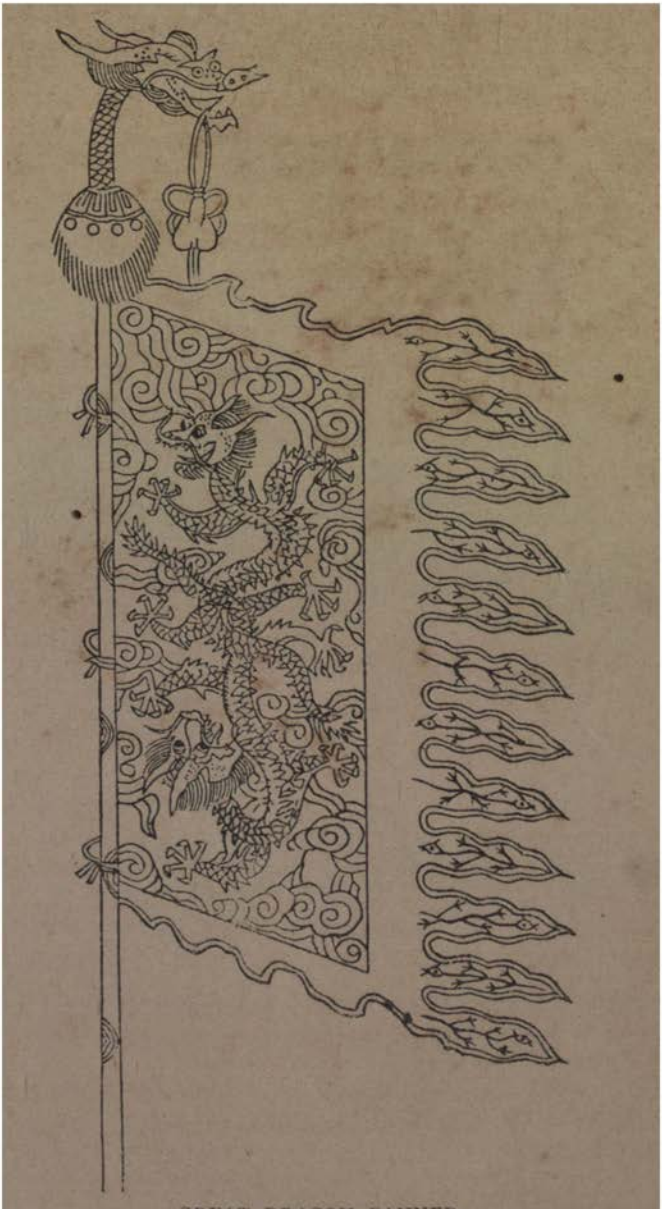
(*q*) The officers of the suite all draw aside together.

(*r*) Three of the Prince's officers, graded from the south, sit down, take up the remaining presents, and stand up.

(*s*) The usher advances.

(*t*) And the deputy-steward receives the chief presents in the middle of the court, and takes them to the east side.

(*u*) Then the officers who carry the other presents follow him in their order, and hand over the presents they hold.



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10. *The Commissioner Leaves the Prince, Bidding Him Farewell.*

(*a*) The usher goes out to ask the will of the commissioner, and the latter announces that his business is finished. The usher then enters and communicates this, and the Prince comes out to bid farewell to the commissioner.

(*b*) When they reach the inner side of the great door, the Prince asks after the health of the commissioner's lord, and the commissioner replies suitably, the Prince bowing twice. Then the Prince asks after the great officers, and the commissioner replies to this inquiry also.

(*c*) Then the Prince expresses his sympathy with the commissioner on the toils of the road, and he kowtows twice, the Prince replying with two bows. The Prince also expresses sympathy with the staff, who all kowtow twice, the Prince responding with two bows.

(*d*) Then the commissioner leaves, the Prince bidding him farewell with two bows, and the commissioner not looking back.

(*e*) Then the commissioner asks permission to interview the great officers,[13] and the Prince, after formally declining the honour, gives his permission.

11. *The Ministers and Great Officers Express Sympathy with the Commissioner and His Suite.*

(*a*) The commissioner goes to his quarters.

(*b*) The ministers and great officers go to express sympathy with the commissioner, but he does not grant them an interview.[14]

(*c*) The great officers then lay down a wild goose outside his outer door and bow twice, the chief of suite receiving the present.

(*d*) The expressing of sympathy with the chief of suite is gone through in the same fashion.

CHAPTER XVII

THE CEREMONIAL OF A MISSION
(PART III.)

1. *Sending Return Presents of Animals, Dead and Living, to the Commissioner.*

(*a*) THE Prince orders a minister dressed in the red leather cap,[1] and suit to take five sets of slaughtered and living animals to the commissioner.

(*b*) The chief of suite asks the minister's business, and the commissioner in dress clothes formally declines.

(*c*) The attendants then go in to the temple in the guest's quarters and set them out.

(*d*) The slaughtered animals raw and cooked are first set out.

(*e*) There is one set of cooked animals in nine tripods, placed in front of the west steps, with three extra tripods in line with the inner corner of the steps, and all facing east, and graded from the north, the highest up being abreast the stone tablet in the court.[2] From the north in line southward are laid out the ox, sheep, pig, fish, dried game, intestines and stomach in one tripod, then flesh, fresh fish, and freshly dried meat. The poles and covers of the boilers are also set, and the stew of the beef, pork, and mutton accompany in the other tripods the flesh of the animals.

(*f*) For the uncooked meat there are two sets of animals in two lines of seven tripods each, there being

neither fresh fish nor fresh dried meat. These are laid in front of the east steps, facing west, and stretch out southwards, like the cooked meats, in two lines of tripods.

(*g*) Up in the hall eight wooden stands are set to the west of the room door, laid out westward in pairs, graded from the east. The pickled vegetables come first, and south of them the pickled hash, the order being reversed for the second pair, and so to the end.

(*h*) Following these come eight round tortoise-topped holders, that to the north containing glutinous millet, with panciled millet to the south of it, the order being reversed for each succeeding row.

(*i*) Six tureens succeed these, containing the broths of the ox, with, on its west, those of the sheep and the pig in succession. In the second line the beef broth is to the south of the pork broth, and to the east of that the broths of the mutton and pork in succession.

(*j*) A pair of square tortoise-topped holders succeed these with the spiked millet in the northern one, and rice in the other.

(*k*) Eight vases are set at the foot of the west inner wall, graded from the north in pairs, stretching southward.

(*l*) Six wooden holders are laid in the west side room under the west wall, and graded from the north. On the west of the first line are the pickled vegetables, and to the east the pickled hash. In the next row they are reversed, and again for the third. These are followed to the south by six round-topped holders, with glutinous millet in the east one and the panciled in the west, the order alternating through the subsequent rows. Then come four tureens of broth. First the beef broth, with mutton broth on the south of it. Then pork broth to the east of the mutton broth, and beef

broth to the north of that again. These are followed again by a pair of square holders, that on the west having spiked millet in it, while the eastern holds rice. All these are in pairs, and are laid out from the north southwards. By the north wall are laid six vases, graded from the west in pairs, and set from west to east.

(*m*) The courses of meats on the eastern side are after the same fashion. Those on the west are graded from the north. The vases are laid graded from the east and ranged westward.

(*n*) A hundred jars of pickled hash[3] are laid out on either side of the tablet, ten in a row, the wet hash being on the east side.

(*o*) Two sets of live beasts are ranged to the west of the door, and graded from the east. They consist of an ox, with a sheep and a pig in succession, to the west of it, and to the west of the pig again an ox, a sheep, and a pig.

(*p*) Then there are one hundred baskets of grain, each holding half a *hu*, laid in the centre of the court, ten in each cross row, and graded from the north. These are in two rows each of glutinous millet, spiked millet, and rice, and four rows of panciled millet.

(*q*) Outside the door are thirty loads of grain, each containing one *ping* and five *su*. These are set out to the east of the door in three rows, stretching westward. The grain in ear is in thirty loads, each of three *ch'a*, placed to the west of the door, and ranging westward.

(*r*) The firewood and fodder are in quantities twice as great as the grain in ear.

(*s*) The commissioner dons the skin cap suit, and, meeting the great officer outside the outer door of his quarters, bows twice, the great officer not bowing in reply.

(*t*) Then they salute and enter, and when they come to the door of the temple the commissioner salutes and enters first.

(*u*) The great officer takes up a bundle of silks in his two hands and enters, and with three salutes they advance together.

(*v*) When they come to the steps they yield precedence to one another, and the great officer first goes up one of the western steps.

(*w*) The commissioner, following him, goes up the east steps to the hall, and stands facing north to hear what commands the great officer may bring.

(*x*) The great officer communicates his instructions facing east, and the commissioner goes down and kow-tows twice to the west of the steps. He bows in the same fashion when accepting the living animals.

(*y*) The great officer declines the honour of the obeisance,[4] and the commissioner ascends and completes his reverence.

(*z*) Then the commissioner receives the present of silk to the west of the centre of the hall and facing north.

(*aa*) The great officer goes down and out, the commissioner descending and handing the present to his servant.

(*bb*) Then he goes out to meet the great officer, who formally declines, but eventually accepts, and, entering, salutes. They yield precedence as before, and the commissioner going up the steps, the great officer follows and ascends to the hall.

(*cc*) For the things laid in the court they set out a team of four horses.

(*dd*) The commissioner descends from the hall and hands the bundle of brocade to his servant, while the great officer remains where he is.

(*ee*) Then the commissioner takes a present of silks[5] in both his hands and faces west, the great officer facing east. He hands the present over, and the great officer, replying suitably, goes under the second rafter, and, facing north, kowtows twice.

(*ff*) Then the great officer receives the gift between the pillars, facing south.[6] He withdraws, and, facing east, stands at attention. The commissioner kowtows twice, inviting him to accept the present.

(*gg*) Then the great officer goes down, and, taking the left horse, leads off the team, the commissioner accompanying him to the outside of the outer door and bowing twice.

(*hh*) On the morrow the commissioner makes obeisance outside the door of the palace in thanks for the present of the animals slaughtered and living, two kowtows for each kind.

2. *Sending a Return Present of Animals, Slaughtered and Living, for the Chief of Suite.*

(*a*) Three sets of animals, slaughtered and living, are sent to the chief of suite.

(*b*) One set cooked is laid on the west side in seven tripods, with three tripods of dainties. The uncooked set are laid on the east in seven tripods.

(*c*) There are six sets of viands laid in the hall.

(*d*) And the same number are provided in the west side-room.

(*e*) But the baskets of grain and the jars of pickles are as for the commissioner.

(*f*) There is one set of living animals, and the grain and rice in ear set outside the door are regulated in their quantity by the sets of slaughtered animals, ten

loads to a set. The firewood and fodder are twice as much as the grain in ear, but the things laid out and the fashion in which they are displayed are as in the case of the commissioner.

(*g*) An inferior great officer is told off to assume the red leather cap and suit and present the rolls of silk, and the chief of suite, similarly dressed, receives them.

(*h*) The reward given to those who bring presents is a pair of horses and a bundle of brocade.

3. *Sending Living Animals for the Officers of the Suite.*

(*a*) The four ordinary officers of the suite get altogether one great set of living animals and one hundred baskets of grain, which are set outside the door.

(*b*) The assistant steward in dress clothes leads the ox and hands it over.

(*c*) The officers of the suite, in dress clothes, face north, and, kowtowing twice, receive the animals.

(*d*) No present is given to the messengers.

4. *Asking after the Health of the Ministers.*

(*a*) The commissioner, in dress clothes, asks after the health of the ministers.

(*b*) He is received in the ancestral temple of the minister.

(*c*) An under great officer acts as usher.

(*d*) The usher goes out and asks the commissioner's business. The great officer, in dress clothes, meets the commissioner outside the outer door and bows twice, the commissioner bowing in reply. Then they salute, and the great officer goes in first. At each door and turn they salute, and when they reach the

gate of the temple the great officer salutes and enters first.

(*e*) Then the usher asks for instructions from the minister.

(*f*) The things laid in the court are then set out: four deer skins. The commissioner then enters, carrying in his hands rolls of silk. They salute three times, and advance together until they come to the foot of the steps, where they yield precedence as usual.

(*g*) Then the commissioner goes up one step, and the great officer follows, and, going up to the hall, faces north to hear the instructions of the commissioner's lord. These the commissioner communicates, facing east, and the great officer descends, and at the west of the steps proceeds to kowtow twice; but on the commissioner declining, ascends and completes his obeisance. He receives the gift to the west of the centre of the hall, facing north, and descends and goes out, the great officer descending and handing the present to his servant.

(*h*) No present in return is given to the commissioner.

5. *The Commissioner has a Private Interview.*

(*a*) The usher goes out and asks the commissioner's business, and when the commissioner sees him, the presents he gives are similar to those he gave when asking for a private interview.

(*b*) The commissioner lifts the gift with his two hands, and the things to be laid in the court follow him.

(*c*) He enters by the right of the door, and the great officer declines the honour.

(*d*) Then the commissioner goes to the left, inside the door.

(*e*) The things laid in the court are then set out, and there is the saluting and yielding as before, the great officer going up one step, and the commissioner following.

(*f*) Then the great officer faces west, and the commissioner opens the subject of the private interview.

(*g*) The great officer replies, and, facing north, bows twice under the second rafter. He receives the gifts between the pillars and facing south. Then he withdraws, and, facing west, stands.

(*h*) The commissioner, under the second rafter, bows twice, asking him to accept the gift, and then descends and goes out, the great officer also descending and handing the gift to his servant.

6. *The Chief of Suite has a Private Interview.*

(*a*) The usher goes out and asks his business, and the chief of the suite goes to the interview alone. The presents are as when he had the private interview, and two other members of the suite assist by carrying the presents and the skins.

(*b*) They enter by the right of the door, and, laying down the presents, bow twice.

(*c*) The great officer declines, and the usher gives back the presents.

(*d*) The things laid in the court are then set out, members of the suite bringing in the presents, and the great officer bowing and yielding precedence as before.

(*e*) Then the officer of the suite goes up the steps, and the great officer receives the presents with two bows.

(*f*) The officer then descends and bows, the great officer descending and declining the honour, after which he ascends, and, bowing twice, invites him to receive the present.

7. *All the Members of the Suite have a Private Interview.*

(*a*) The usher comes out and asks their business, and they give presents as when asking for the permission to pay a private visit. Entering by the right of the door, they lay down the presents, and all bow twice together. The great officer declines, and the guests descend and go out in the reverse order of their entering.

(*b*) Then the usher takes the principal present, and, going out, formally asks the visitors to take it back; but they decline.

(*c*) The great officer replies with two bows, and the usher, holding the chief present, stands in the centre of the doorway to assist in the ceremony, the officers of the suite all drawing to one side. A servant then receives the gift from the usher in the middle of the hall, and three of the officers sit, and, taking the rest of the gifts, follow him.

8. *The Commissioner Withdraws.*

(*a*) The usher goes out to ask his business, and when the commissioner goes out, the great officer escorts him outside the outer door and bows twice, the commissioner not looking round.

(*b*) Then the usher withdraws, and the great officer bows in acknowledgment of the goodness of the usher in submitting to the dishonour of assuming the office.

9. *Asking after any Inferior Great Officer Who has been sent on a Mission to the Other State.*

(*a*) If any of the inferior great officers happen to have been sent on a mission to the commissioner's

State, a present is given to him by the commissioner.

(*b*) The chief of the suite, in dress clothes, and followed by three of the suite, goes to ask after the inferior great officer, and he uses the ceremonial a minister would use in receiving a present, the subsequent interview being conducted like the interview of the commissioner with the minister.

10. *Receiving the Minister's Visit of Inquiry by Deputy.*

If the commissioner be not received by the great officer himself for some reason,[7] the Prince sends a great officer, whose office corresponds to that of the commissioner, to receive the gifts on the great officer's behalf, using the ceremonial that, if he were the great officer concerned, he would use in receiving the present, and not bowing in return.

11. *The Prince's Lady Makes a Return Present to the Commissioner and His Suite.*

(*a*) When it is evening the Prince's lady sends an inferior great officer in red leather cap and suit to make return presents.

(*b*) Up in the commissioner's hall splint and wooden holders are set in pairs, to the east of the door, graded from the west, and lined out to the east.

(*c*) Vases are set in pairs along the east inner wall, graded from the north, and laid out southward. They hold clear rice, glutinous millet, and spiked millet wines,[8] two vases of each.

(*d*) The great officer presents rolls of silk, and these the commissioner receives with the ceremony used in

accepting the slain animals, giving the bearer a team of horses and rolls of brocade.

(*e*) The chief of suite receives four splint and four wooden holders and four vases. He accepts them with the ceremonial used by the commissioner, giving the bearer a pair of horses and rolls of brocade.

(*f*) On the morrow the commissioner and his suite bow at the palace for the courtesy they have experienced.

12. *The Great Officers Send Live Animals to the Commissioner and His Suite.*

(*a*) The great officers send a great set of live animals to the commissioner, and eight baskets of grain.

(*b*) The commissioner meets them outside the door and bows twice. A servant leads the ox and hands it over, the commissioner kowtowing twice and receiving it. When the servant withdraws, the commissioner bows twice in bidding him farewell.

(*c*) The chief of suite is treated in like fashion.

(*d*) For the rest of the suite there is a small set of animals for each, and six baskets of grain. Each sheep is led and presented by an ordinary officer.

13. *The Different Entertainments*[9] *and Gifts.*

(*a*) The Prince entertains the commissioner to one dinner and two feasts.

(*b*) No limit is set to the banquets, eatings of game, and tasting of delicacies of the season.

(*c*) On the morrow the commissioner and his suite pay their respects at the palace.

(*d*) The chief of suite has only one dinner and one feast.

14. *Giving the Banquet and Feast by Deputy.*

(*a*) If perchance the Prince does not himself preside at the dinner, he sends the great officer, whose office corresponds to that of the commissioner, in dress clothes to give the dinner. He gives accompanying presents as when the slaughtered animals are given, and no return present is given to the officer.

(*b*) In giving the banquet the drinking presents are given in the same way.

15. *The Great Officer's Banquet and Dinner.*

(*a*) The great officer gives one feast and one dinner to the commissioner, and a dinner or a feast to the chief of suite.

(*b*) If the great officer cannot attend the banquet in person, the Prince sends another great officer equal in office with drinking-gifts. When it is a dinner he takes accompanying gifts with him.

16. *Returning the Jade Symbol and Making the Parting Gift.*

(*a*) The Prince sends a minister in the red leather cap and suit to give back the symbol at the commissioner's quarters.

(*b*) The commissioner, in the same dress and with his coat drawn together,[10] meets him outside the outer door, and, without bowing, leads him in.

(*c*) The great officer ascends by the western steps and goes round the western pillar.

(*d*) Then the commissioner, standing between the stone tablet and the hall,[11] listens to the instructions the great officer conveys.

(*e*) Then, ascending the western steps, he comes round to the left of the great officer, faces south, receives the symbol, and, drawing back, stands with his back to the right-hand chamber.

(*f*) The great officer goes down to the centre of the court and so out, and the commissioner leaves his place within the tablet, and standing, facing east, gives the symbol to the chief of suite, to the east of the eastern steps.

(*g*) Then the chief of suite goes out to ask the business of the great officer, and the commissioner meets him, the great officer handing back the half symbol as he did the whole symbol before.

(*h*) Then the commissioner allows his coat to fall back,[12] and meeting the great officer, makes him a present of skeins of silk thread.

(*i*) The present given in returning the symbol is rolls of silk and a set of skins, the ceremonial used in giving this being the same as that employed when the symbol itself is returned.

(*j*) Then the great officer goes away, the commissioner not bowing as he says farewell to him.

17. *The Prince Pays a Visit to the Commissioner at His Quarters.*

(*a*) When the Prince visits the commissioner in his quarters.

(*b*) The commissioner remains in retirement.

(*c*) And his chief of suite goes out and receives the commands of the Prince.

(*d*) In order to acknowledge the gifts to himself and to his lady, and the inquiry for the great officers, and to bid farewell to the commissioner, the Prince bows twice for each item.

(*e*) When he retires, the commissioner follows him, and goes to the palace to ask for instructions.

(*f*) The Prince declines the honour, and the commissioner withdraws.

18. *The Commissioner Returns Thanks for All His Presents.*

The commissioner goes to the palace and bows thrice in acknowledgment of the set of skins he receives as the last of his presents, and he is met and his thanks received.

19. *The Parting Presents.*

(*a*) Then the commissioner sets off and lodges in the suburb.

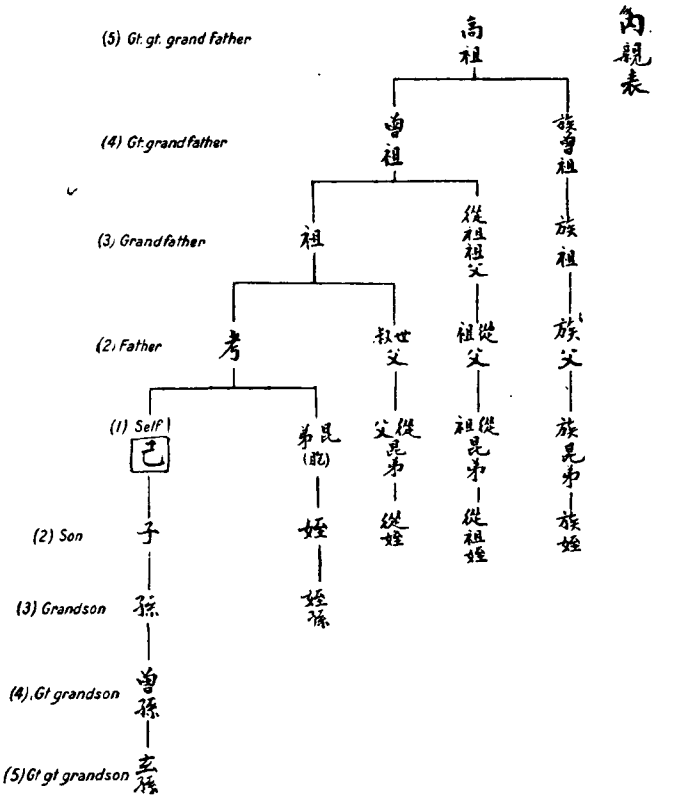
(*b*) The Prince then sends a minister with a farewell gift similar to that given at the private visit.

(*c*) It is received outside the door of the quarters in the same fashion as was the present to recompense the toils of the way, and no present is given to the messenger.

(*d*) An inferior great officer is sent to give a farewell present to the chief of suite in the same fashion, and ordinary officers to give presents to the rest of the suite, as when the presents were given at the private interview.

(*e*) A great officer makes his own parting present in person as in the presentation at the interview, and no present is given to him. The parting present to the chief of suite is made in the same fashion, and a messenger is sent to make the parting presents to the rest of the suite also as at the interview.

(*f*) An ordinary officer is sent to conduct the mission to the frontier.



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20. *The Return of the Commissioner, and His Report.*

(*a*) On his return to his own State, when he reaches the suburbs, the commissioner sends for permission to make his report.

(*b*) Then he puts on his dress clothes and sets his unfurled banner in place in his chariot.

(*c*) And after a ceremony of supplication[13] he enters.

(*d*) Thereafter he enters the palace gate and lays out in the audience hall the presents received, graded from the west. The public and private gifts to the commissioner are all displayed, and also those of the chief of suite.

(*e*) With each of the bundles of silk are laid the things set out in the court when these were presented, the skins being on the left.

(*f*) The Prince stands facing south.

(*g*) And the ministers bring forward the commissioner, who, carrying his symbol of authority with the wrapper open and hanging down, faces north, the chief of suite holding the half symbol with the wrapping folded round it and standing on the commissioner's left.

(*h*) The commissioner then makes his report as follows: "In accordance with my Prince's instructions, I have executed my mission to the Prince of such and such a State. He received the jade and gifts in such and such a temple[14] with two bows. Then when he received the presents he also bowed twice."

(*i*) The steward, coming from the left side of the Prince, receives the jade symbol.

(*j*) The half symbol is received from the chief of suite and his report heard in the same fashion

(*k*) He also takes the accompanying gift of silk and announces: "The Prince of such and such a State sent his honour So-and-so to give me this." He then hands it to the steward.

(*l*) The presents that accompany the return of the jade symbol are handed over in the same fashion.

(*m*) And the commissioner holds the present first given, when going through the whole list of gifts.

(*n*) The Prince replies: "So. You are a right good ambassador."

(*o*) The commissioner then passes the gift over to the chief of his suite and kowtows twice, the Prince replying with two bows.

(*p*) The private gifts are not reported.

(*q*) Then the Prince expresses his sympathy with them on the toils of the way, and gives them a cup of comfort. They kowtow twice, the Prince responding with two bows.

(*r*) If in addition other things have been presented to him, the commissioner says: "These are the gifts of the Prince; does my Prince wish to take them?"

(*s*) The chief of suite, with empty hands, intimates the Prince's gifts to him with the same ceremonial as the commissioner used.

(*t*) When the Prince expresses sympathy with him on his toils, he kowtows twice, the Prince replying with two bows. The same formalities are observed with the rest of the suite.

(*u*) Then the Prince sends the steward with a present of silk to the commissioner, who kowtows twice in acknowledging it.

(*v*) When he sends presents to the suite they kowtow twice in accepting them.

(*w*) And after that they withdraw.

(*x*) The suite in a body conduct the commissioner to his door, and as they withdraw they salute.

(*y*) The commissioner bows to them in acknowledgment of their condescension in acting as his suite.

21. *A Present Laid at the Door and a Cup at the Shrine.*

(*a*) Then they lay down a present of silk at the door[15] as a thank-offering to the spirit of the way.

(*b*) Then they go to the shrine.[16] The mat and body-rest for the spirit are laid in the room, and relishes are served.

(*c*) A goblet of wine is laid to the south of the relishes.

(*d*) A mat is laid at the east steps, and relishes are served there.

(*e*) Wine is offered thrice to the commissioner and his suite.

(*f*) One man raises the cup.

(*g*) The followers of the commissioner are also offered wine.

(*h*) And when the wine has gone its rounds they depart.

(*i*) The chief of suite goes to the shrine and acts in the same fashion.

CHAPTER XVIII

THE CEREMONIAL OF A MISSION
(PART IV.)

1. *When They Find Obsequies in Progress.*

(*a*) IF the mission should arrive when the obsequies of the ruler[1] are in progress, and have already crossed the frontier before it hears of this, then the mission is proceeded with.

(*b*) But no one is sent to recompense them for the toils of the way.[2]

(*c*) The mat and body-rest are not laid in the temple for the spirit, to whom the visit would, in normal circumstances, have been announced.

(*d*) No must[3] is offered to the commissioner.

(*e*) The Master of Ceremonies carries out the ceremonial as if the Prince were alive.[4]

(*f*) The commissioner only accepts the animals living and dead.

(*g*) There is no present given at the return of the symbol, no jade presented with the silks, and no parting present.[5]

(*h*) If the mission should arrive when the obsequies of the Prince's lady are in progress, or those of the heir to the throne, the Prince does not receive the presents in person, but sends a great officer to receive them in the temple, the rest being conducted as when they happen on the obsequies of the Prince himself.

(*i*) When they happen upon such obsequies their Prince's instructions are entrusted to a great officer of the mission, and the Master of Ceremonies belonging to the court visited, who is also a great officer, assumes the long-clothes and the raw silk head-dress[6] to receive the gifts.

2. *When it is the Prince of the State that Sent the Mission Who Dies.*

(*a*) When the Prince who sent the mission dies after the mission has departed, if the mission has already entered the territory of the other State, it proceeds with its business.

(*b*) While the official messengers of woe have not yet arrived, the members of the mission wail in the alley in front of their lodging, and, donning sackcloth, remain within the quarters assigned to them.

(*c*) They receive the slaughtered and living animals, but not the feast or the dinner.

(*d*) Then, after the messengers of woe have arrived, the members of the mission wear sackcloth when they go into the streets.

(*e*) They only accept grain rations.

(*f*) When they return home the commissioner makes his report before the coffin, holding the symbol and going up by the west steps, but not entering the hall.

(*g*) If the heir apparent have already ascended the throne, they do not wail.

(*h*) He goes through the whole of the ceremonial of making the report as if the mission had run an ordinary course, and then wails along with the rest of the court.

(*i*) Then he enters again with his suite, and, standing facing north, wails.

(*j*) Thereafter they go out, and, baring the arm, let down the hair and tie it in a knot.

(*k*) Entering by the right of the door, they go to their places and stamp.[7]

3. *In the Case of Private Obsequies.*

(*a*) If the commissioner be involved in private obsequies[8] while still in the other capital, he wails in his quarters, dressed in sackcloth, and stays within the house, not accepting the feast or the dinner.

(*b*) On his return home he sends the suite ahead, and follows them dressed in sackcloth.

4. *In the Case of the Death of the Commissioner or One of His Suite.*

(*a*) If the commissioner should die after he enters the State to which he is accredited, the mission is proceeded with, the Master of Ceremonies in the State preparing all that is necessary, and seeing to the greater coffining.[9]

(*b*) The chief of his suite discharges the mission in his place.

(*c*) And when the Prince comes to pay the visit of condolence, it is he who acts as Master of Ceremonies.

(*d*) When the Master of Ceremonies is giving the return presents, he sends, instead of the usual gifts, the things necessary for mourning uses.

(*e*) When the suite receive the presents prepared for the commissioner, they do not decline them.

(*f*) There is neither feast nor dinner given.

(*g*) When they return home the suite make a report, and the coffin with the body in it remains outside the great door.

(*h*) When the suite have finished their report, they go out, and lifting the coffin on to the hearse, escort it to the late commissioner's house. After the Prince has paid a visit of condolence, the first stage of the obsequies[10] is brought to a close.

(*i*) If a great officer, who is a member of the suite, die, the procedure is similar to that already described.

(*j*) If, however, the member of suite who dies be an ordinary officer only, the inner coffin[11] is provided, and the smaller coffining[12] ceremony is gone through.

(*k*) Moreover, the Prince pays no visit of condolence.

(*l*) If before he has communicated his instructions to the Prince to whom he is accredited the commissioner should die, then, when the smaller coffining ceremony is complete, they take the coffin to the outer gate of the palace, and one of his suite communicates the instructions.[13]

(*m*) Should one of the suite die while on the mission, when the mission returns home and makes its report, only in the case of the chief of suite is the body brought to court.

(*n*) If one of the suite should die, even if he be of ordinary officer's rank, after the commissioner has made his report, he accompanies the body home, and only after the greater coffining ceremony is complete does he return to his own house.

5. *The Observances of a Smaller Mission.*

(*a*) A smaller mission is called an "inquiry," and there is no presentation. If presents are made, the Prince's lady does not receive any. The Master of Ceremonies does not lay a mat and body-rest in the temple. There is no pledging of the guest with must. At the interview they do not go up into the hall, but

remain in the court, and there is no recompensing for the toils of the way.

(*b*) The presentation and giving of feast and dinner are as in the case of a chief of suite above, and there are three members of the suite in addition to the leader of the mission.

6. *Forty Notes.*

(1) *On the Letter Sent with the Mission, should Occasion Call for it.*

(*a*) If there has been no cause for conference for some time, such as the incursion of a hostile State, a friendly mission is sent from one State to the other.

(*b*) If occasion call for it, then, after the formal business of the mission is over, a further communication is conveyed in a letter handed in along with a roll of silk. If the letter contain more than a hundred characters, it is written on bamboo tablets tied together; but if there are less than a hundred, it is written on a square board.

(*c*) The Master of Ceremonies sends his private secretary to read it, with the guests outside the temple gate.

(*d*) When the guests are about to return home the Prince sends a great officer to carry his answer to their quarters, taking with him rolls of silk as a gift.

(*e*) And on the morrow the Prince himself visits their quarters.

(2) *Receiving Instructions and Setting Out.*

(*a*) When they have received their marching orders, the members of the mission go out, and, visiting the steward, ask him for as many months' rations as are necessary.

(*b*) After the commissioner has received his marching

orders, and before he actually sets out, he goes with his suite to court each day, and they stand all together.[14]

(*c*) When they are leaving the city gates, at the beginning of the journey, they lay down a sacrifice to the spirit of the road,[15] offering wine and dried flesh, and then drinking the wine beside the offerings.

(3) *The Jade Symbol and its Wrapper.*

(*a*) The symbol of authority carried to an audience with the Son of Heaven, and its wrapper, are each nine inches long. The jade is cut to a point 1½ inches from the top, and is ½ inch thick and 3 inches broad. The wrapper is of three colours, in six rows, in order —red, white, and azure.

(*b*) For an audience with one of the feudal Marquises a cover of red and green is used 8 inches long.

(*c*) At each side there are ties of red and black a foot in length, and with ornamental tassels.

(4) *The Present at the Visit of Inquiry Paid to a Great Officer.*

The present taken when going to ask after the health of a great officer is sent on to wait in the suburb where the commissioner puts up on his first arrival, and is laid out there. When it is presented it is accompanied with skins and horses.

(5) *Speeches.*

(*a*) There is no set form prescribed for the speeches, but it is essential that they shall be eirenical and pleasant.[16]

(*b*) If the speeches are too long, they sound artificial. If they are too short, they fail to convey the speaker's meaning. The perfection of the speaking art is to

make speeches that convey the speaker's meaning and no more.

(*c*) If one decline a present, he says: "I am doing violence to right ceremony by receiving this. How dare I take it?" The reply should be: "I should do violence to right ceremony were I not to press it on you. Dare I not ask you to take it?"

(6) *The Quarters, and What is Provided There.*

(*a*) A minister is quartered on a great officer, a great officer on an ordinary officer, and an ordinary officer on an artificer or a man of business.

(*b*) The man in charge of the quarters provides facilities for ablutions every three days, and every five for a full bath.

(7) *The Supper.*

(*a*) The supper is not provided by the steward on order from the Prince, but on his own initiative.

(*b*) And the commissioner does not bow on receiving it.

(*c*) But he bathes before eating.

(8) *Meeting the Visitors.*

(*a*) A minister is met by a great officer, a great officer by an ordinary officer, and an ordinary officer by a man of his own rank.

(*b*) When the commissioner arrives at his quarters he is met, and the quarters assigned to him in the name of the Prince.

(*c*) Whoever calls on him in his quarters takes a present[17] with him.

(*d*) After the commissioner has transacted his public business, when he makes the return visit, he takes the present with him.

(9) *The Jewel*[18] *Taken to the Audience.*

It is allowable to take to the audience whichever of the four jewels is in most favour in the State.

(10) *Assigning the Use of the Waiting-Tent.*[19]

The sub-inspector of buildings assigns to the visitors the waiting-tent they shall use. It is constructed with curtains, and is retired a little from that of the Prince.

(11) *Deportment at the Interview.*[20]

(*a*) The chief of suite holds the symbol as if it were very heavy, and hands it to the commissioner.

(*b*) The commissioner enters the palace gate with an impressive air. He ascends the steps in a deferential manner. When he is about to hand over the symbol he looks purposeful and moves quickly.

(*c*) He hands it over as if he were watching to seize an advantage, and goes down the stairs as if he were escorting someone. He does not withdraw until the Prince has turned his back on him.

(*d*) When he has gone down, he lets go his breath and takes things easily. He lifts his feet two or three times, and then steps out freely.

(*e*) Then when he gets to the door he resumes his correct demeanour.[21]

(12) *The Demeanour at the Interview, Presentation, and Private Interview.*

(*a*) When the commissioner takes the symbol he bends his body as he enters the temple door as if he fears he will drop it.

(*b*) When the time for the presentation has come, he breathes freely and assumes an expansive air.

(*c*) And the suite, facing north, throw off all appearance of restraint.

(*d*) At the private interview the demeanour should be one of perfect good-humour.

(*e*) And they go out of the temple like a flock of wild geese following one another.

(13) *The Demeanour when Holding the Symbol.*[22]

The one who carries the jade should walk to the temple with an impressive air. Entering the door, he lays most stress on a reverential demeanour, and as he ascends to the hall he is careful to an extreme.

(14) *The Manner of Bringing In and Taking Out the Things Laid in the Court.*

(*a*) The things to be laid out in the court are taken in one after the other, those to be laid on the left side entering first. The skins and the horses may alternate, if that is desired.

(*b*) Of the presents made by the commissioner, only the horses are led away, the rest all being taken to the east side.

(15) *The Measure of the Articles and Silks Presented.*

(*a*) If the things are many, the virtue of the ceremony is impaired.

(*b*) If the silks are over gay,[23] the ceremonial idea is lost.

(*c*) The return gifts are regulated by the quantity and nature of the gifts presented.

(16) *Closing the Coat*[24] *when Carrying the Symbol.*

If the symbol is not covered up when being carried, the bearer draws together his coat.

(17) *Offering Must to the Commissioner.*

(*a*) In offering must to the commissioner they do not bow in acknowledgment of his coming.

(*b*) The holder for the must is set in the east side hall, and is an earthenware jar of antique pattern on a stand.

(*c*) The dried flesh is in five slices, one half slice for sacrificial purposes being laid across the others.

(*d*) To pour a libation the must is dipped up twice. At the first dipping one libation is poured, and at the second two.

(18) *The Commissioner Receiving the Things Laid Out in the Court.*

As to the things laid out in the court on behalf of the Prince, the officers of the Prince take the three horses he leaves to lead them out, but are met by the commissioner's officers, who take them over.

(19) *The Private Offering.*

(*a*) If, on the completion of the private interview, the commissioner has some private gifts that he wishes to offer, he takes them in his hands and offers them in the name of his Prince.

(*b*) The usher goes in to announce this, and comes out again to formally decline the gift.

(*c*) Then the commissioner sits down outside the door, and, spreading out the gifts, kowtows twice.

(*d*) The usher sits facing east, and, taking the gifts, raises them and carries them in to announce them to the Prince. He then comes out and formally asks the commissioner to receive them back.

(*e*) But the commissioner persists in his refusal to receive them back, and the Prince bows twice in acknowledgment of the gifts.

(*f*) The usher stands outside the centre post of the door to assist in the ceremony, by conveying to the commissioner the intentions of the Duke. The commissioner draws aside, and the usher hands the gifts to the assistant steward in the centre of the court.

(*g*) If the State is one whose ruler is related to the ruler of the State that sends the mission, a visit of inquiry is paid to the Prince's lady by the mission.

(20) *A Great Officer Receiving the Gifts when the Prince does not Appear.*

(*a*) If the Prince does not appear.[25]

(*b*) He deputes a great officer to receive the gifts.

(*c*) This great officer listens to the message imparted by the commissioner from below the hall, and, ascending the western steps, receives the gifts. Then he takes his stand with his back to the right chamber, and, when the commissioner descends, he, too, goes down.

(*d*) In the circumstances there is no giving of must to the commissioner.

(21) *The Cup of Comfort.*

Whoever receives a present of silks from the mission offers to its members the "cup of comfort." These do not put off their dress clothes until this refection is received.

(22) *The Offering of the Slaughtered Animals.*

(*a*) When the slaughtered animals are presented, only the stew of the cooked meat is used as an offering. The personator of him to whom the offering is to be made is divined for, one of the senior or the junior line of descent,[26] as the lot indicates.

(*b*) A slave acts as liturgist, and says: "The filial grandson, or son So-and-so, makes a correct offering to his august grandfather of such a style, or his august father, his honour So-and-so."

(*c*) The formalities observed are similar to those observed in presenting the small set of animals.

(*d*) The necessary vessels are borrowed from a great officer.

(*e*) Then the meat is divided among the grooms[27] and the men in charge of the carriages.[28]

(23) *The Regulations for the Entertainment of the Commissioner by the Ruler, and the Service of Wild Fowl and Game.*

(*a*) On the day of the interview the slaughtered animals are presented.

(*b*) And on the morrow the visit is paid to the Prince's lady.

(*c*) That evening the lady makes her return presents.

(*d*) After the first presentation of animals, the numbers diminish regularly through the next ten days.

(*e*) The under-steward, in giving the birds that fly in pairs, regulates their number by the number of the sets of animals presented on the same day.

(*f*) But for the ordinary officers the number is diminished by a pair every second day.

(*g*) Whoever is presenting birds holds one pair in his hands, and has the rest laid out in front of him.

(*h*) The number of wild fowl given corresponds to the numbers of the game.

(24) *Asking Permission to View the Sights of the Capital.*

(*a*) On the day of the great ceremony of making the return presents, when the animals dead and living

have been received, the commissioner asks permission to view the sights.[29]

(*b*) When the commissioner arrives at the palace for this purpose, he is met and conducted in by one of the side-doors.

(25) *The Office and Dress of Those Presenting the Animals.*

Each of those taking part in this presentation puts on the dress clothes appropriate to his office.

(26) *The Ordinary Officers Give no Return Presents.*

The ordinary officers not getting presents of animals do not give return presents to the messengers.

(27) *The Commissioner Asking for the Great Officer.*

The great officer dares not decline an interview, but the Prince declines for him.

(28) *The Materials for the Feast are Set on Holders.*

Those sent to present the viands for the feast set them on splint and wooden holders.

(29) *No Feast for the Ordinary Officers.*

None to whom animals are not presented is given a feast.

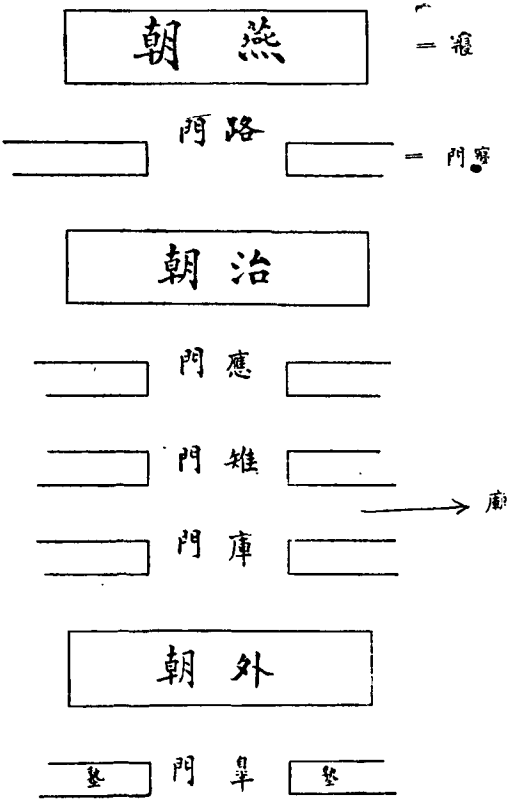
(30) *The Grain Given to a Great Officer with the Living Animals.*

The grain thus given consists of the three millets—glutinous, spiked, and panciled—in baskets holding five *hu* each.

(31) *Asking Leave to Return Home.*[30]

When the public business is complete the commissioner asks leave to return home.

— DIAGRAM SHOWING RELATIVE POSITIONS — OF HALLS AND GATES OF A PALACE



(1) Reception Hall; (2) Side-Door to Ancestral Temple; (3) The Court; (4) Sleeping Apartments.

To face p. 240.

(32) *The Commissioner Returns Thanks.*

When the commissioner goes to court to return thanks he is met, and his message of thanks accepted.

(33) *The Banquet.*

(*a*) At the banquet the chief of suite is the principal guest, and the commissioner is treated with honour as a matter of course, but gets no special precedence.

(*b*) It is the under-steward who offers the wine.

(34) *A Visit to the One State Only.*[31]

If the commissioner has been accredited to the one State only, and goes no other where, the presents and the gifts given in return are of greater value than on other occasions.

(35) *The Form of Words Used by the Duke in Visiting the Commissioner at His Quarters.*

(*a*) He says: "Your honour has brought from your Prince a message which keeps unworthy me in power. I, unworthy as I am, bow in acknowledgment of your Prince's condescension."

(*b*) His lady, when visited, says: "Your Prince has confirmed in the possession of his State[32] my unworthy Prince," and she also bows.

(*c*) When the great officers are visited they say: "Your Prince confers a favour on our unworthy Prince, and on us his few ancients."[33] Then they also bow.

(*d*) They also bow in saying farewell to him.

(36) *The Skins and Silks Laid Down by the Commissioner in His Quarters.*

The commissioner lays down four skins and a bundle of silk in the hall of his quarters and between

the pillars, as a gift to the Master of Ceremonies, but does not hand them over, and the Master of Ceremonies does not bow in acknowledgment.

(37) *When the Feasts Are or Are Not Given.*

(*a*) If the great officers who come in the mission do not commit any error[34] in the conduct of their part in the ceremonial, they are feasted by the Prince himself.

(*b*) But if any of them commits such an error, he is only given the live animals.[35]

(*c*) If the chief of suite is being entertained to a feast, members of the suite are told off to act as suite to him.

(38) *When a More Important Guest Arrives Later.*

Should the commissioner of a more important state arrive after the coming of the first commissioner, the first arrival is not entertained to a feast, but the materials for it are sent to him.

(39) *The Body-Rest and Mat.*

It is only at the reception of missions proper that the body-rest and mat are laid out for the spirit.

(40) *The Quantities*[36] *of the Grain and the Grain in Ear.*

(*a*) Ten *tou* make a *hu;* 16 *tou* a *su;* and 10 *su* a *ping.*

(*b*) A carriage load is 240 *tou.*

(*c*) Four *ping* make a *chü.*

(*d*) Ten *chu* make a *tsung,* and 10 *tsung* a *ch'a,* which thus contains 400 *ping.*

CHAPTER XIX

THE PRINCE GIVES A DINNER TO THE COMMISSIONER

(PART I.)

1. *Apprising the Guests.*

(*a*) IN pursuance of the ceremonial observed when the Prince gives a dinner to the great officer in charge of a smaller mission.

(*b*) The Prince sends a great officer to apprise the commissioner,[1] selecting one who holds the same office as the commissioner himself.

(*c*) The commissioner's chief of suite comes out, and, asking the great officer's business, goes in to report it.

(*d*) The commissioner declines the honour in the usual way.

(*e*) Then he goes out and bows, in acknowledgment of the ruler's condescension, the great officer making no bow in reply,[2] but communicating his message. On hearing it the commissioner kowtows twice.

2. *The Commissioner Goes to His Place*[3] *Outside the Great Door.*

Arrayed in his dress clothes, the commissioner goes to his place outside the great door of the palace, as is done in the case of a great mission.

3. *Laying Out the Apparatus.*

(*a*) When the commissioner has gone to his place, the assistants get ready all the apparatus for the feast.

(*b*) Then, when the stew is ready,

(*c*) The cooks set out seven tripods abreast of the door, facing south, and graded from the west. They also set the tripod poles and covers, the latter being of rushes either tied or plaited together.

(*d*) The used-water jar is set as at the feast.[4]

(*e*) A retainer gets ready the slop-pail and wash-hand-basin[5] at the foot of the east hall.

(*f*) Then the under-steward sets a floor-mat[6] to the west of the room-door, and lays on it a sitting-mat and a body-rest.

(*g*) No wine-holder is provided.[7]

(*h*) But the clear wine in ordinary use, and the drinks of various kinds,[8] are laid ready in goblets in the east chamber.

(*i*) All the things provided[9] by the under-steward are laid out in the east chamber.

4. *Meeting the Commissioner.*

(*a*) The Prince, dressed like his guest, awaits the commissioner inside the great gate, and a great officer goes out to receive him.

(*b*) As the commissioner enters to the left of the door, the Prince bows twice, and the commissioner, drawing aside, kowtows twice. Then the Prince salutes and enters, followed by the commissioner.

(*c*) When they come to the gate of the temple the Prince salutes and enters, the commissioner entering also. The usual salutes are exchanged during their progress, and when they come to the steps they yield precedence in the usual manner.

(*d*) When the Prince has gone up two steps the commissioner ascends.

5. *All the Officials and the Suite go to Their Places.*

(*a*) The great officers take their stand to the south of the east side hall, facing west, and graded from the north.

(*b*) The ordinary officers stand to the east of the temple gate, facing north, and graded from the west.

(*c*) The retainers stand below the east hall, facing south, and graded from the west.

(*d*) The members of the Princess' stewards' department stand to the north of the east side hall, facing west, and graded from the south.[10]

(*e*) The under officials of the Princess' household stand east of the same place, facing west, and graded from the south.

(*f*) The commissioner's suite stand to the west of the door, facing north, and graded from the east.

6. *Bowing to the Commissioner on His Arrival.*

(*a*) The Prince stands in the hall, under the second rafter, facing north, and bows twice as the commissioner arrives. The commissioner then descends, and the Prince bows twice again.

(*b*) Then the commissioner, to the east of the west steps, faces north, and replies with a bow, the usher declining the honour on behalf of the Prince. The commissioner, however, continues to bow. The Prince himself then descends one step, and the usher says for him: "My unworthy Prince would follow your honour. If you will do obeisance, come up."

(*c*) The commissioner then strides up the steps two at a time, but does not bow.

(*d*) Then the Prince instructs him to complete his obeisance, and accordingly he faces north at the top of the steps and kowtows twice.

7. *The Tripods are Brought in and the Stands Filled.*

(*a*) Ordinary officers take up the tripods, leaving the covers outside the gate, and, entering the door in order, lay them to the south of the tablet, facing south, and graded from the west. The men on the right draw out the poles, and, sitting down, lay them to the west of the tripods, afterwards going out in order by the west of the tripods. The men on the left then await the order to set the meat on the stands.

(*b*) Then the cooks[11] bring in the stands and set them out to the south of the tripods, the pantry-men, facing south, putting the ladles into the tripods and withdrawing.

(*c*) Then the great officers, in order of precedence, wash their hands, standing to the south-west of the water-jar, and facing west, graded from the north. They go forward and wash in turn, the man withdrawing meeting in front of the jar the other coming forward. When their washing is finished, they go forward in turn, and, facing south, ladle out the meat.

(*d*) Those who set the meat on the stands face west.

(*e*) When the fish and the dried game are cooked,

(*f*) They set the joints on their stands, with the underside foremost.

(*g*) The fish are seven in number, laid lengthwise on the stand, and resting on their right sides.

(*h*) The set of entrails and stomachs are seven in number, and occupy the same stand.

(*i*) There are seven sides of pork on one stand.

(*j*) The entrails, stomachs, and sides of pork are all laid across the stands, and hang down at either side.

(*k*) When the great officers have finished the ladling, they place the ladles in the tripods, and, withdrawing in the reverse order of their coming, return to their places.

8. *Laying Out the Principal Set of Viands.*

(*a*) The Prince goes down to wash his hands, and the commissioner descends also, the Prince declining the honour. When the washing is finished, the Prince, with one salute and one yielding of precedence, goes up the steps, the commissioner going up also.

(*b*) Then the under-steward brings the wet hash and sauce from the east chamber, and the Prince sets them down. The commissioner, declining, and sitting down with his face to the north, removes them, and sets them on the east in their proper place.

(*c*) Then the Prince takes his stand on the inside of the inner wall, looking west, and the commissioner stands to the west of the steps in an expectant attitude.

(*d*) Then the under-steward brings out from the east chamber six holders and places them to the east of the sauce, and graded from the west. There are pickled vegetables, and on their east the pickled hashes. Then come pickled rush-roots, with, to their south, elk flesh hash with the bones in, and on the west of this, pickled leek flowers, with deer flesh hash following.

(*e*) Then the officers place the meat-stands to the south of the holders, and graded from the west. The beef comes first, then the mutton, and then the pork. The fish is to the south of the beef, and is followed by the dried game and the entrails and stomachs, the sides of pork being by themselves on the east side.

(*f*) Then the pantry-men take the ladles, and the cooks lift the tripods, and, going out in order, lay them in their original places.

(*g*) Thereafter the under-steward sets out the glutinous and panciled millets in six round tortoise-covered holders in pairs to the west of the meat-stands, and graded from the east and north. The glutinous millet is set opposite the stand of beef, with the panciled millet to the west of it, and the order alternates throughout, the line being laid out southwards.

(*h*) The Grand Soup of beef-juice is not seasoned, and is served in an earthenware tureen. The steward takes this in his right hand, and the cover in his left, and carrying them in by the temple door, ascends the east steps to the top, but does not enter the hall. He gives the soup to the Prince, and taking the cover with him, goes down and out, returning to his place. The Prince then places the soup to the west of the sauce, and the commissioner, declining the honour, sits down and removes it.

(*i*) Then the assistant-steward sets the four tureens to the west of the holders, grading them from the east. On the west of the beef broth is the mutton broth, with, to its south, the pork broth, and the other tureen of beef broth to the east of that again.

(*j*) The wine for drinking is poured into a goblet, which is set on a stand. The steward takes the goblet in his right hand, and the stand in his left, and, going forward, sets the goblet to the east of the holders.

(*k*) He then faces east, and, sitting down, lifts off the covers of the holders and places them upturned, each to the north of its holder.

9. *The Commissioner Makes Offerings from the Principal Viands.*

(*a*) The assistant, standing with his back to the east chamber and facing south, announces to the Prince that all is ready. The Prince bows twice, and with a salute invites the commissioner to eat.

(*b*) The commissioner then descends to bow. The Prince excuses himself the honour. Then the commissioner ascends and kowtows twice.

(*c*) Then he goes on to his mat, and, sitting, takes the pickled vegetables, and dipping them in the dishes of hash all round, makes an offering of them between the first two holders.

(*d*) The assistant, facing east, sits, and taking the glutinous millet, puts it in his left hand, going through all the dishes of this kind in the same manner. He also takes the panciled millet from all the holders of this grain in the same manner, and then, pouring the grain from his left into his right hand, rises and gives it to the commissioner, who makes an offering with it.

(*e*) The lungs of the three animals are not divided, so the assistant, taking them as a whole, and handing them one by one to the commissioner, the latter rising and receiving them, sits and offers them.

(*f*) Then he wipes his hands, and lifting some vegetables with the spoon out of the first tureen, he dips them into the others, and offers them between the first two tureens.

(*g*) He offers the drinking-wine between the first two holders, but makes no offering of the fish, dried game, sauce, or Grand Soup.

CHAPTER XX

THE PRINCE GIVES A DINNER TO THE COMMISSIONER

(PART II.)

1. *Setting Out the Additional Courses.*

(*a*) THE under-steward then hands to the Prince the spiked millet porridge, and he lays it on the west of the Grand Soup. The commissioner then faces north, and, declining the honour, sits down and moves the porridge.

(*b*) Then the Prince and the commissioner both return to their former places.

(*c*) The under-steward serves the rice porridge, laying it to the west of the millet porridge.

(*d*) Then the assistant-officers serve the general delicacies, each having a piece of the choicest on the top. The carrying of the covers and the holders is done as when the steward served the Grand Soup.

(*e*) Those who go up first come down for more.[1]

(*f*) The other viands are brought in by the door and up by the west stair.

(*g*) One of those who first enters goes up to the hall and places them to the south of the rice porridge and the west of the millet holders, with a space between sufficient to allow a man to pass.

(*h*) Four rows are laid at the side, facing west, and graded from the north.

(*i*) There is the beef broth with the mutton and pork broths in succession on the east of it. Then comes the broiled beef with the dry pickled hash on its south side. South again of that is the sliced beef, and dry pickled hash following it, and following that minced beef. To the south of the mince is broiled mutton, and east of that sliced mutton, the pickled dry hash follows, with broiled pork, and to its south pickled hash. To the west of these comes sliced pork and mustard sauce, followed by minced fish.

(*j*) All of those who bring in the delicacies go to the top of the stair, but do not enter the hall, and handing over the dishes, take the covers with them and go out.

2. *The Commissioner Makes an Offering from the Extra Dishes.*

(*a*) The assistant, standing with his face to the east chamber, announces to the Prince that all is ready.

(*b*) He then commands the commissioner to 'get on to his mat, which he does, and, sitting at the end of it, takes the millet porridge and then the rice porridge, and offers them between the sauce and the Grand Soup.

(*c*) The assistant, facing north, sits and takes the choice pieces from the several dishes of delicacies, and, rising, hands them one by one to the commissioner. He receives and offers them one by one.

3. *The Commissioner Eats.*

(*a*) The commissioner goes down to bow, and the Prince declining the honour, the commissioner ascends and kowtows twice, the Prince replying with two bows.

(*b*) Then the commissioner, sitting down between the principal dishes and the extra ones, takes the bowl of millet porridge in his left hand and the Grand Soup in his right and goes down.

(*c*) But the Prince declines to allow this, so he faces west, and, sitting down, lays them at the western steps, and, facing east, replies consenting. Then, facing west, he sits, and taking them up, rises and strides up the steps two at a time, faces north, and replaces them.

(*d*) He then descends and asks to be excused the presence of the Prince at his meal. The Prince assents, and the commissioner ascends, the Prince saluting and withdrawing into the east side hall.

(*e*) Then the usher also withdraws and stands with his back to the east gate-house.

(*f*) The commissioner then sits down, rolling up the second mat. The Prince, informed of the act by his assistant, does not decline to allow it.

(*g*) Then the commissioner takes three draughts of the Grand Soup, seasoning it with the sauce.

(*h*) The under-steward then takes the goblet of wine or other drink,[2] and carries it forward along with its stand. The commissioner wipes his hands, rises and receives it, the under-steward setting the stand to the west of the rice porridge.

(*i*) Then the things laid in the court are set out, and the commissioner, sitting down, pours a libation, and, drinking, lays the goblet on its stand.

4. *The Dinner Gifts.*

(*a*) The Prince, taking a bundle of silk from the under-steward, goes out to give it as a present to the commissioner, and stands facing west, the commissioner leaving his mat and facing north.

(*b*) The usher comes forward to assist at the presentation. The commissioner goes down the steps to decline the gift, and, ascending, takes his orders. He then descends and bows, the Prince declining the

honour, and the commissioner ascending and kowtowing twice.

(*c*) He receives the present abreast the east pillar, and with his face to the north. Then he withdraws and stands to the west of the west pillar, with his face east.

(*d*) The Prince bows once, and the commissioner goes down, the Prince bowing twice again.

(*e*) The suite go out in the reverse order of their entrance, and the commissioner, facing north, salutes, and, taking the things laid in the court, proceeds to go out with them. The Prince descends and stands, and the chief of the commissioner's suite receives the silk laid in the court, the attendants on the commissioner meeting him and taking the skins.

5. *The Commissioner Returns Thanks for the Presents.*

(*a*) The commissioner enters by the left of the gate, where, in line with the southern rain-gutter, he faces north and kowtows twice.

(*b*) The Prince declines the honour, and after salutes and yieldings of precedence as before, they ascend, and the commissioner kowtows twice, the Prince replying with two bows.

6. *Finishing His Dinner.*

(*a*) Then the commissioner descends and declines the honour of the Prince's present, as before. He reascends, and the Prince, with a salute, withdraws to the side-hall.

(*b*) The commissioner then finishes his dinner, rounding up with the boiled millet, and drinking three times, but taking neither the sauce nor the Grand Soup.

(*c*) He then wipes his hands, and, rising, faces north, sits, and, taking up the spiked millet porridge and sauce, descends, and, facing west, sits and places them to the west of the steps.

(*d*) Then, facing east, he kowtows twice, returning thanks to the Prince.

(*e*) The Prince then descends and bows twice.

7. *The Commissioner Leaves.*

The members of the suite go out in the reverse order of their entering, and the commissioner leaves, escorted by the Prince to the inside of the great gate. There the Prince bows twice, the commissioner not looking round as he goes away.

8. *Returning the Commissioner's Meat-Stand to Him.*

(*a*) Assistants take up the stands with the flesh of the domestic animals on them and carry them to the commissioner's quarters.

(*b*) But the fish and the dried game are not among the things sent.

9. *The Commissioner Returns Thanks for the Prince's Bounty.*

(*a*) On the morrow the commissioner dons his dress clothes, and returns thanks for the Prince's bounty, outside the palace gate. In bowing his thanks for the gifts at the dinner and for the dinner itself he kowtows twice.

(*b*) He is met by an officer[3] and his message received.

10. *The Ceremonial Dinner to a Superior Great Officer.*

(*a*) Should the commissioner be a superior great officer, he gets eight holders, eight tortoise-covered holders, six tureens, and nine meat-stands, the fish and the dried game being each on two stands.

(*b*) The fish, entrails, and sides of pork are in nine or eleven stands; but if the guest be an inferior great officer, he has seven stands or nine.[4]

(*c*) In the case of the general delicacies the number of four is not to be exceeded in the rows on the east and west, for officers of either grading.

(*d*) The general delicacies for a superior great officer are twenty in number, and he has in addition to the delicacies of an inferior great officer pheasant, hare, quail, and jay.

11. *The Ceremonial in Sending the Materials for a Dinner.*

(*a*) If the Prince cannot attend the dinner in person, he sends a great officer whose office corresponds to that of the commissioner, in dress clothes to hand over to him the dinner present.

(*b*) The contents of the holders are placed in jars and set outside the pillars in pairs, and laid out northwards. The contents of the tortoise-covered holders are put into baskets and set on the inside of the pillars, and between them, also in pairs and laid out towards the south.

(*c*) The general delicacies are laid out in the space within the tablet.

(*d*) The things set out in the court are laid outside the tablet.

(*e*) The living ox, sheep, and pig are set within the door, and on the west side, graded from the east.

(*f*) The commissioner dons dress clothes to receive them as when receiving the present of slaughtered animals at his first coming, and gives no present to the messenger.

(*g*) On the morrow the commissioner goes to court in dress clothes to acknowledge the Prince's bounty, and is met and his message received.

12. *A Great Officer's Dinner to His Equal.*

(*a*) When a great officer gives a dinner to one of his own standing, he goes in person to apprise and again to speed the guest.

(*b*) His meeting of the guest outside the door and bowing in acknowledgment of his coming are both conducted as in the case of the feast.

(*c*) He goes down to wash his hands in the usual fashion.

(*d*) When the host is receiving the sauce, Grand Soup, and dinner present (which on this occasion consists of rolls of brocade), in every case he goes down by the east steps. The person handing them to him ascends one step to hand them over, and the guest remains above in the hall.

(*e*) The guest takes the millet porridge and Grand Soup and goes to the end of the west inner wall, as a less honourable place in which to eat. When the host declines the honour, he returns these things to their places.

(*f*) When the guest rolls up the second mat, the host declines to allow him, and he returns it to its place.

(*g*) In declining the present he descends one step, and the host does the same.

(*h*) Then, when receiving the dinner present, he

kowtows twice, and the host with the same ceremony invites him to accept it.

(*i*) In excusing himself the honour of the host's presence at his meal the guest goes down the steps, and the host does the same.

(*j*) When the guest has finished his dinner, he removes what is over to the end of the west inner wall.

(*k*) Then the guest faces east, bows twice, and goes out.

(*l*) In all other respects the ceremonial is the same as that which the Prince uses in giving a dinner to a great officer.

13. *When the Great Officer cannot Give the Dinner in Person.*

(*a*) If the great officer cannot give the dinner in person, the Prince sends another great officer in dress clothes to give the dinner presents to the guest.

(*b*) The guest receives the gift in his hall, and gives no return present to the messenger.

14. *Ten Notes.*

(1) *On Various Matters Connected with the Ceremonial of the Dinner.*

(*a*) The guest is not apprised the evening before, and after being apprised is not again bidden.

(*b*) There is no body-rest given, and no mat is spread at the top of the east steps.

(*c*) The cooking is done outside the temple door, on the east side.

(2) *The Mats.*

(*a*) The keeper of the sacrificial vessels prepares the body-rest and lays the 16-foot floor-mat of flags

with a dark cloth border. On this he lays a 6-foot rush mat with a black silk border, and rolls both up together from the end.

(*b*) The mats are produced by the under-steward from the east chamber.

(3) *The Commissioner's Carriage.*

The commissioner's carriage and team stand facing north outside the great door and on the west side.

(4) *The Vegetables in the Tureens.*

The vegetables put into the tureens are: for the beef soup, bean vine; for the mutton broth, bitter gourd runners; and for the pork broth, vetch vines—all with their seed vessels attached.

(5) *The Time when the Assistant Goes Up.*

The assistant washes his hands, and follows the meat-stands up to the hall.

(6) *The Square Tortoise-Covered Holders.*

These holders, in which the rice and spiked millet are placed, have cloth covers in addition to their own.

(7) *The Broiled Meats.*

No sauce is served with the broiled meats.

(8) *The Floor-Mat for a Superior Great Officer.*

This floor-mat of flags has a rush mat laid over it, and the borders of both are like the borders of the mats of an inferior great officer.

(9) *The Usher and the Assistant.*

The minister appointed for the purpose carries out his duties as usher in the court, and does not come up

to the hall. The assistant who performs his duties in the hall is an inferior great officer.

(10) *The Way to Serve a Superior Great Officer.*

(*a*) When a superior great officer is eating the general dainties, wine or other drinks may be served, to be taken along with them as is desired.

(*b*) In returning thanks for the dinner and the dinner gift, in both cases a double kowtow is the rule.

INTRODUCTIONS TO THE SECTIONS AND NOTES ON THE CHAPTERS

SECTION I

THE CAPPING OF AN ORDINARY OFFICER'S SON

Vide L. XL. The ceremony of "Capping" for the boy and "Pinning" for the girl (IV., 8: 2) marked the arrival of the young people at the marriageable age, this age being fixed in time as twenty for the boy and fifteen for the girl; but there is sufficient evidence available to justify us in regarding these as the inferior limits, just as the supposed statutory age of thirty was the superior limit for the marriage of a man (*vide* Introduction to Section II.). Marriage presumed a previous capping, and there are cases on record which point to twelve years as the earliest age at which a boy was "capped" if important reasons called for it. In Section IX., 9. para. 5, it is noted that the Marquis of Chin said that Duke Hsiang of Lu might be capped, as he had reached the age of twelve. See also C.Y., chap. 33; H. V., 6. 16. This last example shows King Ch'eng wearing the 弁, state cap. This indicates that he had been capped before his fifteenth year, to which the record refers. Thus the assumption of the cap, as in Rome the assumption of the *toga virilis*, seems to have marked at first the arrival of puberty. This would also apply to the "pinning,"

in both cases it would seem that as time went on the age was advanced until the graduands were ready for marriage.

CHAPTER I

[1] The 士, the fourth grade of government official; the others being in order—公, Ducal Minister; 卿, Minister; and 大夫, Great Officer.

[2] Divining was engaged in in two forms. In 筮 the stalks 筴 were used, and in 卜 the tortoise-shell 龜. The stalks were struck in order to cause them to fall out of their case (韇), in which they were held by the diviner (筮人). The lines 爻, complete ——, and divided — —, which they indicated, were collected in two trines, which together made up a diagram (卦). This was first drawn on the ground and then transferred to a board by the recorder (卦者) of the divination, and after having been taken to the Master of Ceremonies by the diviner and looked at by him, was then examined carefully (占) by the diviner's three assistants in turn, and the augury declared by them as propitious (吉) or otherwise.

In divining by the other method the shell was heated over a flame, and the diagram recorded and the result declared as above.

In all the cases noted in this work the subject to be divined upon was decided by the Master of Ceremonies, and communicated to the diviner, who again communicated it to the divining instrument, as the vehicle of a spirit (XXXVII., note 4), asking whether the action proposed, or the day selected, was propitious or not.

[3] All the important acts of a man's life were announced to, or enacted in, the presence of the

ancestral spirits. After death his body was taken to the temple in which were the ancestral spirits, before being taken away to the grave (XXIX., 4).

[4] See Plan of House in Vol. II.

[5] The door consisted of two leaves (閤扇). Where these met in the centre of the doorway was a low post (閾). This was removed in order to allow of the exit of a funeral procession. *Vide* XXX., note 5.

[6] 坐. As in Japan to-day, this was a kneeling posture The sitter bent his knees and went forward on them until they touched the ground, and then sat back on his heels (V., 9. *e*).

[7] That is, in the next decade of days (XXXVII., note 1).

[8] His functions are described in para. 8 *et seq.*

[9] 洗. Whenever wine was used, this jar was set to receive the water with which the cups and the hands of the participants in the ceremony were washed. Water was dipped from a jar at one side, and the cups held in a cup-basket (篚) at the side opposite.

[10] A military dress worn when in attendance on the Emperor at the sacrifices. The cap was of the colour of a sparrow's head (爵). It was like a college trencher with a board of wood 16 inches long and 8 inches broad. This was covered with cloth, black on top to represent heaven, and red beneath to represent earth. To the front and back edges were attached strings of beads differing in number with the grade of the wearer (see plate, p. 16).

[11] A court dress worn on high ceremonial occasions.

[12] The ordinary dress clothes worn when going to court. "Full dress" would mean the robes worn at a sacrifice.

[13] This string (紘) was tied to one end of the hat-

pin, brought round under the chin, and then made fast to the other end of the pin. The end of the string was allowed to hang down as an ornament.

[14] In this case the two strings were knotted together under the chin.

[15] See Plan of House.

[16] The clothes of his youth.

[17] That is, when they turn to the right after entering the door, and again when abreast the temple door nside the second gate.

[18] Once when on entering the door they turn, the host to the right and the guest to the left; once when they are one-third way up the court; and once again when they are two-thirds of the way up, and abreast the 碑 sundial (see Plan of House in Vol. II).

CHAPTER II

[1] That is, new wine not yet cleared. *Vide* note on wines, L. IX., iii. 27.

[2] The commentators say this is offered to the inventors of this particular kind of food; but see Excursus on Sacrifice.

[3] 字. The Style took the place of the name given by the father and mother. A girl received her Style at her "pinning" (IV., 8: 2).

[4] 玄酒. This was fresh water, called in C.L. 明水. *Vide* L. IX., 3. 22. It was also spoken of as 潔水. It was used to dilute the wine (IV., 8. 7). The commentators speak of it as the "wine of the ancients," and say that its presence at a feast was a link between the primitive simplicity of the days before wine had been invented and the more ambitious later time. Its purpose seems to have been more practical by making

possible the potations which accompanied every festal observance. Only the hard heads at the targets at the archery meeting needed no Dark Wine.

[5] 乾肉. This consisted of joints of game dried in the sun. 脯 was sliced meat treated in the same way (CL. I., 15). 腊 was the flesh of wild beasts dried, and 脯 the dried flesh of wild fowl.

[6] 肺. The lungs of the animal were divided into the two lobes. One of these, to be raised (擧) and then tasted (嚌), was cut lengthwise (離); the other was sliced across (切), so that when being offered the end could be removed for the purpose. This was called the 祭肺, and the other the 離肺

[7] Whether remarried after her husband's death, divorced, sick, or dead.

[8] They belong to the mourning dress.

[9] That is, before the 唐虞 T'ang-Yü period 2256-5 B.C.

[10] These words of Confucius are recorded in the Chia-yu, chap. 33. The quotation in L. XI., ii. 1, speaks of the disuse of the cap as a whole (*vide* also L. IX., iii. 1).

[11] Because the Style takes the place, on the lips of outsiders, of the name his parents gave him, and leaves the latter for the parents' own use.

[12] These are all names for the 玄冠, "dark hat" (L. IX., iii. 3).

[13] A transliteration of the ancient name, untranslatable.

[14] The underlying idea is that the 士 is elemental in the State economy, and that all other offices are elaborations of that.

SECTION II

THE MARRIAGE OF AN ORDINARY OFFICER

Vide L. XLI. In very ancient times the relations between the sexes are said to have been as promiscuous in China as are the relations between the animals described in the present work (XXIII., 2. *v*). Indeed, read in its connection, it is not impossible that the passage quoted refers, under the guise of a figure, to the customs prevailing even then among the savage tribes on the borders of the then Chinese State. Thereafter the marriage system was established by the successors of Fu-hsi (H. Prel., p. 75). Other writers push the establishment of this order further back. The legendary period was one of organization, when the ablest minds in the community claimed the homage of the people, and applied themselves to the banishment of savagery and the consolidation of the State by the methods of "differentiation and combination." The Emperor Yao (2356 B.C.) is said to have helped forward the consummation by instituting a fixed tribal system, dividing the upper classes of the people according to their surnames (姓). This was in effect a recognition of the tribes by the State. As the State became more civilized it would be impossible to preserve the territorial integrity of the tribe. Commerce and agriculture would disintegrate the larger units; and so a subdivision under the 氏, or name of the *gens*, followed. This 氏, at first the particular designation of a single ancestor, derived from a totem, or local habitation, or bodily peculiarity, in time took the place of the 姓, and was actually called the 姓. Up to the end of the Hsiang dynasty (1123 B.C.)

no restriction was placed upon the marriage of people of the same surname, but beginning with the Chou dynasty (1122 B.C.) they were forbidden on the eugenic ground that the offspring of such unions were bound to be unhealthy and short-lived 若取同姓則生疾而性命不得久長.

As to the age for marriage, the Chia-yu makes it clear that a man should not pass the age of thirty, or a girl that of twenty, without being married. This is called the "limit," 極 (C.Y., 26. Cf. L. I., 65. 7), and as a matter of fact Confucius is said to have had his first son born to him after he was eighteen years old. If they exceeded the ages prescribed as the limit, the 媒氏, or Matrimonial Agent of the Chou-li II. 27, took them in hand.

With regard to the present section, the curious inversion noted in III., 12, *c*, *d*, and *g*, where the bride and bridegroom change places for the time, and each is waited on by the other's attendant, is an interesting sociological fact, perhaps allied to the *couvade* at a different period in the sex relationship. This interchange is extended even to the parents-in-law (IV., 3, *g*).

CHAPTER III

[1] The mat for the spirit had the body-rest on its right end, while that for a living man had it on the left.

[2] As being only a deputy, and not entitled to accept the courtesy for himself.

[3] 鄭康成 of the Han dynasty is satisfied with this interpretation, but the Ch'ien-lung editors prefer to amend the text, and say that the 屐, that is, the second beam, is meant.

[4] Reading 受 for 授.

[5] *Vide* IV., 8. 3.

[6] *Vide* IV., 8. 4.

[7] The spoon was needed to ladle out the thick must (II., note i.).

[8] The name of the girl has been divined upon in the ancestral temple. The communication of the result ratifies the agreement.

[9] *Vide* IV., 8. 5. The 束, or bundle of silks, consisted of ten pieces in five pairs, each piece being 10 feet long and 22 inches broad.

[10] The vessels in common use on such occasions were: the 俎, or meat-stands; 豆, wooden holders for wet relishes; 籩, holders of bamboo-splint for dry relishes; 敦, jars with covers for holding the grains; and 鉶, or tureens, for the soups.

[11] The 大羹湆, or Grand Soup, was a primitive survival, and consisted of the juice of the meat boiled without any flavouring or vegetables being added. Like the Dark Wine (II., note 4), it was supposed to maintain the connection of the later and more sumptuous times with the age of primitive simplicity.

[12] *Vide* II., note 4.

[13] *Vide* IV., 8. 6.

[14] *Vide* IV., 8. 7.

[15] In the south-west corner of the room (*vide* III., 13. 1). It is open to argument that the 奥 was originally a storehouse for grain added to the room on its west side, and lighted by the window 牖. When the western chamber was needed for other uses, and the grain provided for elsewhere, the 奥 would be transferred to the room, and with it the window. There is a remarkable absence of reference

throughout the work, with one exception, to the western chamber. The 奥 was in the cosiest corner o the room, away from the door, and near the window.

16 The paucity of details suggests that this chapter occupied a later place in the original work. Possibly the sections on Capping, Marriage, and Funeral Rites came together.

17 The grains in use were 黍 (glutinous millet), 稷 (panciled millet), 粱 (spiked millet), and 稻 (rice).

18 That is the lungs and spine.

19 酳. This cup served both as a mouthwash and a *digestif.*

20 See introduction to the section for this inversion. The commentary bases the practice on a desire to make prominent the ruling part taken by the female element at this time.

21 良 add 人, *cf.* "good-man." Also see M. IV., *b*, 33. 1.

22 The tassel was assumed as a sign of her engagement. *Vide* L. I., i. 3. 34.

CHAPTER IV

1 This was the correct offering for a woman to make. For a violation of this convention, held up to blame, *vide* S. III., 24, note on para. 6.

2 This is the door to the parents' private apartments.

3 *Vide inf.*, 8. 8.

4 She is so inferior to her parent that she does not dare hand the present to him.

5 The first act of a lifetime spent in the nourishing of her new parents.

6 The right side for the father and the left for the mother.

[7] That is, with no accompaniment of roast live (III., 11. *b*).

[8] *Vide* III., 12. *g*.

[9] The different entertainments were—

食. The Dinner, without pledging.
饗. The Feast, with wine.

These were on a large scale, and given in the temple.

燕. The Banquet.
羞. The Luncheon of game.
獻. The Refection, when the delicacies of the season were eaten

These were on a smaller scale, and were given in the private apartments.

[10] *Vide inf.*, par. 10. When a woman took part for the first time with her husband in the sacrifices she was regarded as 成爲婦, becoming a wife in the full sense of the word.

[11] 祝. The liturgist was more of a prophet than a priest. As versed in the ceremonial of one of the dynasties, Hsia, Shang, or Chou, he presided over the approaches to the spirits of the ancestors, and expressed to these the wishes of the worshippers, with one exception (XXXVIII., note 8).

[12] This obeisance corresponded to the kowtow of a man.

[13] When the spirit was supposed to be engaged in tasting the essences of the offerings, or hovering over the body in the coffin, its comfort was secured by shutting out the light from it.

[14] 昏, which gave its name to the marriage, or "evening" ceremony.

[15] The 禰廟, in which rested the tablet of the bridegroom's grandfather.

[16] "Improper" is equivalent to insincere (L. IX., 3. 7).

[17] See introduction to Section I.

[18] For the arrangement of shrines in the ancestral temple, *vide* L. III., iii. 4, *n*. The lowest shrine was the nearest to the entrance on the west or 穆 side, which was the right-hand side of the 太祖, whose shrine never was eliminated. When at the time of the sacrifices of repose (XXX., 14) the tablet of the deceased was brought in and set in place, the others already there were moved up a step, and the shrine of the one displaced at the top was "eliminated" by having a new screen substituted for the old one, and the plastering altered.

The girl referred to was a relation of the ruling Duke.

[19] The name given was accompanied by a character 伯仲, or 叔季, to indicate her place in order of birth among her sisters.

[20] The meaning of this phrase is variously rendered. The explanation of 鄭康成 is the most likely; that it denotes the son, father, and grandfather, and their collaterals.

[21] This is a polite way of asking him to name the day himself.

[22] The whole duty of the husband. The next paragraph indicates the whole duty of the wife.

[23] *Vide* P. I., ii. 4.

[24] *Vide* P. III., i. 6.

[25] In this case the father is already dead, or beyond the age of seventy, after which time he would take no part in the ceremony. In such a case the son deputed someone else to meet the bride.

[26] That is, after the wife has 成爲婦. *Vide* note 10 *sup.*

[27] *Vide* note 4 *sup.*

The present of an ordinary officer was a pheasant, of a great officer a goose, and of a minister a lamb.

SECTION III

THE VISITS OF ONE ORDINARY OFFICER TO ANOTHER

CHAPTER V

[1] 脤, *vide* II., note 5.

[2] Only rulers did not return gifts.

[3] Its acceptance would entail a return visit.

[4] *Vide* L. IX., ii. 1. 1. S. XI., 10. para. 1, gives a note on the breach of this regulation. *Vide* also C. X., 3 and 4.

[5] The commentary notes as an instance of these gifts S. XI., 8, note on para. 7, and on the strength of the "praise-and-blame" theory assumes that this is a departure from the earlier custom indicated here. But the Ch'ien-lung editors rightly remark that it is not so. It is but one of many similar statements of fact which are recorded, and left to the judgment of posterity.

[6] This reading omits a superfluous phrase, 言忠信.

[7] *Vide* L. I., ii. 3. 7.

[8] *Vide* I., note 6.

[9] L. XI., iii. 35 and 36.

[10] *Vide* note 4 *sup.*

[11] *Vide* M. V. *b.* 7. 1.

SECTION IV

THE DISTRICT SYMPOSIUM

Under the Chou dynasty the Imperial domain was divided into six 鄉, or districts, containing 12,500 families each. Over each of these divisions a great officer presided, and every third year invited the men of ability and character within his jurisdiction to a symposium. In this way he kept in touch with the leaders of the people, and by conversing with them on the affairs of the State promoted their loyalty and evoked their opinions. One advantage in this gathering was that it united for the time men of all ranks within the district.

CHAPTER VI

1 The guests were divided in order of merit into the 賓, the principal guest, the 介, the guest of the second order, and the 衆賓, the body of guests. The Master of Ceremonies took place between the principal and second guests.

2 In preparing for offerings and feasts, they divided the animals according to their joints (體), each defined by the bone, which was for these purposes regarded as of more importance than the meat attached to it. In addition the heart, tongue, and lungs were dressed, and the flesh (膚) of the neck and breast served separately. In the case of the herbivorous animals the stomach and intestines were also used. The division of the joints was as follows:

The 肱, or forequarter, was divided into the 肩, shoulder, 臂 (sometimes wrongly written 髀), upper foreleg, and 臑, lower foreleg.

The 股, or hindquarter, furnished the 肫膞, thigh, 骹, lower hindleg, and 蹏, hoof or foot.

The 脊, or spine, was divided into 正脊, the cervical vertebræ (under the 脰, or neck), 脡脊 lumbar vertebræ, and 橫脊, sacral vertebræ.

The bones of the side, 脅, or 幹, were divided into 脇, the breast-bone, 代脅, fixed ribs, 長脅 or 正脅, long ribs, and 短脅, short ribs.

Then came the 髀, or pelvis, with the 尻, through which passed the 竅, or vent. This set of bones was, on account of its position, regarded as being unfit for sacrificial uses.

[3] At the 獻 and the 酢 a cup 爵 was used to indicate respect, but at the 酬 pledging a 觶 goblet, as an incitement to drink. In the text the character 爵 is often used generally for "the cup" and equivalent to 觶.

[4] It is thus held up for the time being, until the other guests have been pledged. To drink it at this stage would have brought the ceremony to a close.

[5] Into all these must be read the directions in the previous paragraphs.

[6] By not leaving the mat he indicates his superiority to the assistant.

[7] Blind men were selected to be trained as musicians, as their hearing faculty was not distracted by the "lust of the eye" (精於聽). The school of music was called the "Hall of the Blind" (L. VI., i. 5).

[8] That is, two vocalists and two instrumentalists.

[9] From the Minor Odes of the Kingdom. *Vide* P. II., i. 1. *et seq.* and notes.

[10] The so-called "Lost Odes" (P., pp. 267, 268). The evidence for their having been odes is not strong, and this reference indicates that they were tunes without words.

[11] *Vide* P. I., i., etc

CHAPTER VII

[1] The pieces were taken from *Kuo-fêng*, Parts I. and II., the *Chou-nan*, and the *Shaou-nan* (P., p. 1 *et seq.*).

[2] The Nine Hsia were tunes reputed to have been composed for the use of Yü the Great, first monarch of the Hsia dynasty. They were named the 王, 肆, 昭, 納, 章, 齊, 族, 陔, and 鶡夏, respectively. No words were set to them, for they were instrumental pieces performed on the bells and drums. The first tune was reserved for use at royal functions, and each of the others had its particular use. The 陔 (*Kai*) piece was played when the guests at an entertainment had all well drunk (醉) and were about to leave (C. L., III., 31).

[3] The District Music consisted of the pieces from the *Kuo-fêng* (P. p. 1 *et seq.*). The Minor Odes were performed for a feudal lord, and the Major Odes for the Emperor.

SECTION V

THE CEREMONIAL OF THE DISTRICT ARCHERY MEETING

Of the six arts which covered the attainments expected of a gentleman in Old China, archery was the most important, although it did not hold the highest place (F., p. 322). To judge by what is

recorded in the present work, writing (書) and arithmetic (數) were subordinate arts relegated along with reading to the 史, secretary or clerk, who was always to be found in a gentleman's household. 禮, the knowledge of ceremonial practices which guided a man in daily life, at his audiences with his ruler, and in his approaches to the ancestral spirit, came first among his accomplishments. 樂, the practice of music and the knowledge of the significance of tunes, comes next. After these follow in order 射, Archery, and Charioteering, 御 (III., 8. *j*).

Archery seems to have been the supreme accomplishment in the earliest ages of settled government, as might be expected in a people who depended on the ow as a weapon of defence and the means for securing food.

As civilization advanced, the cult of the bow entered a new phase when the weapon was made an instrument of moral discipline.

At the archery meetings described in the present work this later development is apparent. The score obtained was a minor consideration; correctness of form and self-control were the results aimed at, and the possession of these was regarded as the principal qualification to be expected from those aspiring to office.

The meeting described in this section was held in the spring and autumn, under the direction of the officer (長) in command of each Chou (州), of which there were five in each Hsiang. Marks were given on five points: (1) 和, self-command; (2) 容, general appearance; (3) 主皮, shooting hits; (4) 和容, shoot-

ing "form"; (5) 與舞, accord in shooting with the time set by the music.

For the target itself, see Plan of Target, p. 129, and notes on Chapter XIII.

Chapter VIII

[1] To show that the shooting has not yet begun.

[2] The range was fifty paces or bow-lengths long; as a bow was 6 Chinese feet in length, the range would cover thirty *chang*. The screen (乏) was for the protection of the marker. No arrow which did not pass it was counted.

[3] He had now to assume control of the use of weapons, and so his designation was altered to the military one of 司馬 (C.L. IV., 2).

[4] An arrow was 3 feet long.

[5] For correcting his pupils (X., 9. 27).

Chapter IX

[1] For details, *vide* XIV., 1. *f*.

[2] The cry in use in the hunting-field to denote a successful shot.

[3] It was a test of "form" and not of skill.

[4] Chu Hsi question the genuineness of this sentence in view of what follows (*vide d*).

[5] Contrast with this the statement of Confucius (C. III., 16).

[6] This sentence is spurious.

[7] P. I., 2. 14. This does not agree with the C.L. IV., 18, which restricts the use of the tune to the ruler. The elaboration of uses among the tunes is certainly late.

CHAPTER X

[1] The drinking had been suspended to allow of the archery. 旅酬 was a pledging in regular turn. *Vide* C.D.M., 19. 4.

[2] The order was—

賓	1	4	大夫
長賓衆	5	2	主人
次賓	3	6	次大夫

[3] It would entail further ceremonial if he consented to see them.

[4] *I.e.*, with no apartments at the back.

[5] The markers being of very inferior rank.

[6] *Vide* H. II., iv. 1. 6, and note.

[7] The text is obscure.

[8] *Vide* IX., note 5.

[9] The measurements here cannot be reconciled with those elsewhere. The text seems corrupt. The fantastic explanations of the commentators are not worthy of attention.

[10] This name is too much for the commentators.

[11] *I.e.*, the 大射 in the 大學.

[12] Probably some kind of mountain goat.

SECTION VI

THE CEREMONIAL OF THE BANQUET
(*Vide* L. XLIV.)

The idea underlying this entertainment was an expression of friendliness guarded from any presumption that might be engendered thereby. Such a banquet as that described here, with slight modifica-

tions to suit different conditions, might be given on many occasions. A feudal Prince might give it to his ministers and officers when he was at leisure from the graver affairs of State (P. IV., ii. 2. 3). A minister or great officer might be thus recompensed for good service to the State. On their return from a mission the same grade of officers might be thus entertained (P. II., i. 2); or an envoy who came on a mission from another State (L. IX., 1. 6; *vide* also XVII., 13 *et seq.*). The Emperor at times gave such an entertainment to the feudal lords (P. II., ii. 10), or to his various ministers (P. II., i. 1), and a ruler entertained his relatives after the sacrifices in the ancestral temple.

The vocabulary in this section shows considerable differences from that in the sections which precede it.

Chapter XI

[1] For names of entertainments, see IV., note 9.

[2] 公 the ruling Duke; sometimes called 君.

[3] 膳宰.

[4] The 東霤, the rain-gutter on the east side of the hall.

[5] From the time of Yü the Great.

[6] 門右—that is, by the eastern side of the centre post (*vide* I., note 8). Visitors entered on that side if on private business, and by the left if the business were official (L. XI., iii. 25).

[7] His position shows that he is not the host, who would stand to the north of the jar.

[8] The wine not being his own.

[9] Preparatory to the general pledging.

CHAPTER XII

[1] In the C.L. II., 28, the office of bandmaster (相工) was executed by the 瞽矇. He, however, was a court official, and so in entertainments other than court functions an inferior official was appointed to the office from among the presiding officer's retainers.

[2] This short sentence includes all the detail in XI., 13.

[3] For the music, *vide sup.*, VIII., 12.

[4] It was not etiquette for them to remain up in the hall after their superiors had descended.

[5] 庶子, C.L., IV., 23. Sons of the ministers, and great and ordinary officers. L. XLIV., 1, in the original, and in Professor Legge's translation, makes 庶子官 the title of the official called in the C.L. IV., 25, 諸子. This seems a mistake, for 庶子官 is merely a title descriptive of his office. He was entrusted with the care of the cadets of the various great families about the court (*vide* Dan. i. 3, but without the implication). These were graded after the 士.

[6] Delegates from the various States.

[7] These forms have been imported from notes. The Style is not in keeping with the rest of the chapter.

[8] Whereupon they kowtow twice.

[9] The "Southern steps," "White blossoms," and "The millet's in flower."

[10] 勺, 長勺, was the name of a place where a famous battle was fought in the time of the Chou dynasty (S. III., 10. 1). The dance, as the war-

dances of the time, would consist of a pantomimic representation of the events of the battle. *Vide* description of such a dance in L. XVIII., iii. 17 *et seq.*, and may well be regarded as the origin of the later drama.

SECTION VII

THE OBSERVANCES OF THE GREAT ARCHERY MEETING

There were three kinds of archery meetings. The greatest was that held by the Emperor when about to sacrifice, in order to select from among the officials qualified those who should actually take part. This was the 大射, Great Shooting Match of the present section. Then there was the 賓射, or Guests' Shooting Match, with which the Emperor entertained the feudal lords when they came to court. The third was the 燕射, or Shooting Match at the banquet, in which the Emperor himself took part along with the feudal lords and the great officers of his court. The observances (儀) detailed in the section would apply to any of these.

CHAPTER XIII

[1] All the distances were measured from the marks up in the hall. The "fox's stride" was a bow-length, six Chinese feet.

[2] That with the tiger or bear mask.

[3] Some explain this as a cat-skin centre with a deer-skin border.

[4] *Vide* C.L. III., 65.

[5] Corresponding to our bull's-eye.

[6] Sixteen in each.

[7] This replied to the leading drum in the next paragraph.

[8] This gives the time for the music.

[9] *Vide* XII., 15. 6, *a*.

[10] *Vide* XII., note 5.

[11] It had been playing the *Sse-hsia* (VII., note 2) since he entered.

[12] *Vide sup.*, 10, *b*.

[13] *Vide sup.*, 9, *f*. and XII., 15. 6, *a*.

[14] These were in the south-east and south-west corners respectively of the east and west side halls (*vide* Plan of House in Vol. II).

[15] On which the drinking-cup was placed.

[16] 次, on the south-east side of the court.

[17] Rising to a door in the north wall of the east chamber (*vide* Plan of House in Vol. II).

[18] Because he is to shoot against the Ruler.

Chapter XIV

[1] *Kung* and *Shang* are the first two notes of the Chinese musical scale.

[2] In this case the 服不氏, *Fu-pu Shih*, who, according to the C.L. III., 19, was keeper of the wild animals. It is probably a transliteration from some barbaric tongue (*cf.* L. I., ii. 3. 10, *Pu-kuo*, and III., iii. 14, *Ti-ti*).

[3] The *Fu-pu*, *vide sup.*, note 2.

[4] The drinking of the Duke is not regarded as a forfeit as in the case of the other losers.

[5] The 狸首, "Fox's head," was one of the 逸詩, excluded by Confucius from the Canon of Poetry, because of his intention to include only pieces which

conveyed "thought without depravity" (C. II., 2). *Vide* L. XVII., iii. 20, note, C.L. IV., 18.

An ingenious suggestion mentioned by 劉敞 is that this ode is the "Magpie's nest" (P. I., ii. 1). The reason he gives is the similarity of the characters in their older forms. This is not supported by the other commentators. For the tune, see also L. XLIII., 3, and note.

[6] Which would bring the ceremony to a close.

[7] The last of the nine *Hsia* pieces. *Vide sup.*, VII., note 2.

SECTION VIII

THE CEREMONIAL OF A MISSION

While the rulers of the various States were bound to present themselves at the regular times before the Emperor (朝), they were also expected to maintain friendly relations with one another and discuss matters of mutual interest by the exchange of missions. These were of three kinds. If no particular occasion called for any special embassy, a smaller mission (小聘) was sent, headed by a great officer. This took place once a year, and was called a 問, or visit of inquiry.

Every third year a greater mission (大聘) was sent under charge of a minister.

If, however, there were an occasion of state such as the accession of a new ruler, an embassy was in order, and was called a 朝.

The present section discusses the ceremonial proper to a great mission.

CHAPTER XV

[1] These were taken from the royal storehouses, which were supplied by the 貢 tribute.

[2] 管人—*i.e.*, the officials of the department (C.L., I., 31-33).

[3] And so in the hall of audience.

[4] The ruling Duke; called also the 君.

[5] *Vide* L. V., i. 25, for the announcement made at the shrines when leaving the State.

[6] For the use of the spirit (*vide* III., note 1).

[7] The commissioner when engaged in making the offering.

[8] 行, the road-head immediately outside the great door, where a journey begins. This was one of the five places connected with the house at which sacrifice was offered, the others being the well (井), furnace (灶), door (門), and altar to the wandering spirits (厲).

[9] 賈人, the 賈師 of C.L. II., 32.

[10] 圭. There were four jewels entrusted to the mission: the 圭, or principal symbol of office; the *chang* (璋), or half-symbol; the *pi* (璧), or round symbol; and the *ts'ung* (琮), or star-shaped symbol. The uses of these are indicated in the section (*vide* also XVIII., 18).

[11] A man should not go back to his house after receiving a commission from his Prince (L. I., i. 2. 24, and 2 Sam. xi. 9).

[12] A great set of animals (太牢) consisted of an ox, a sheep, and a pig (XVII., 1. *o*); a small set (小牢) of a sheep and a pig; while the elemental offering (大抵) was a pig alone.

[13] As illustrating this procedure, see Section X., 6. 3, note.

[14] For use at private interviews and for presents to others than the Prince.

[15] 郊勞. For a classical instance of this, see Section X., 2. 2, note.

CHAPTER XVI

[1] *Vide* I., 5, *d*.

[2] Outside the door of the royal ancestral temple (para. 3).

[3] Here the 庫門.

[4] Because he was on public business (*vide* XI., note 6).

[5] The temple gate.

[6] 依. The refuge of the spirit, the place to which it can turn. This was set between the window and door of the room.

[7] *Vide* L. IV., 12. The Prince and the commissioner were bound in carrying the token to draw the outer coat together (襲衣), so that the splendour of the inner coat should not conflict with the beauty of the gem (L. XI., ii. 15; and C.D.M. XXXIII., and note). But the chief of suite was not entitled to do so, as he was not supposed to deal with the symbol of rank as such, but only as an item in the apparatus of the mission. He therefore wrapped the cover over it, and when it was concealed, did not need to draw his coat together (*vide* XVIII., 6. 16).

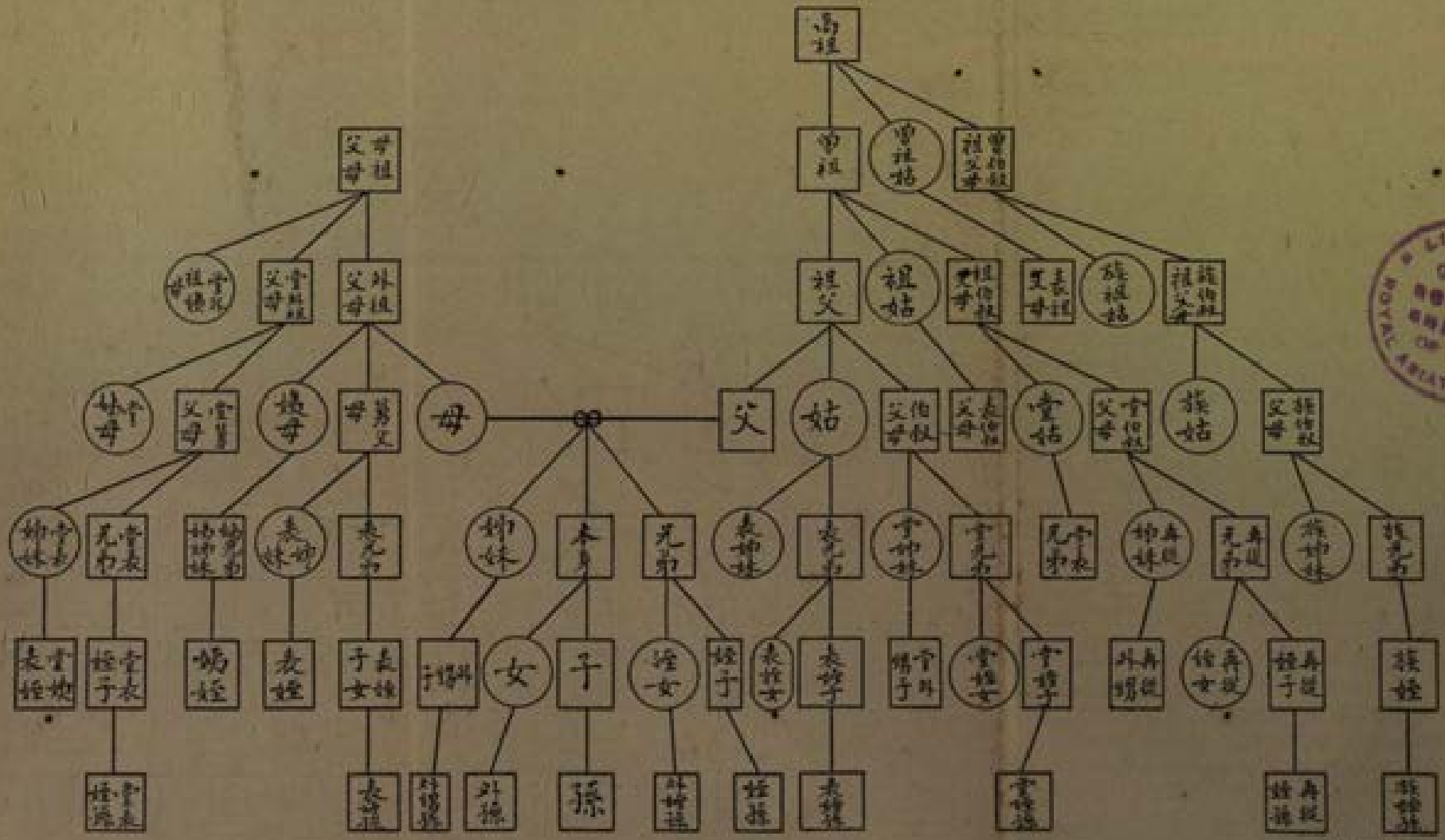
[8] A mark of respect for the commissioner's token, but a lesser degree of honour than he would show with the ruler himself, whom the commissioner represents.

[9] A team of horses as a present to the commissioner.

[10] That is, receive the present.

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CHAPTER XIX

[1] Called in the text throughout "the guest."

[2] Because the bow is for his Prince, and not for himself.

[3] *Vide* XVI., 1, *b*. That is, the waiting-tent outside the door.

[4] Viz., to the south-east of the east steps.

[5] For the exclusive use of the Duke, who does not use the 洗.

[6] For the use of the guest, and so the body-rest is set to the left. In the case of a mat for the spirit the rest was placed to the right.

[7] As there is to be no pledging.

[8] *Vide* L. X., i. 22.

[9] The meat-stands and holders.

[10] This phrase not in the oldest copies.

[11] The cooks (C.L. I., 8). The 旅人, or pantry-men, dealt with the cutting up of the meat.

CHAPTER XX

No chapter illustrates more fully than this the extraordinary elaboration of ceremonial detail. It leaves one wondering whether any period earlier than the hey-day of the *Chou* dynasty would have allowed of such meticulous regulation of its ceremonial.

[1] There were sixteen of these dishes in all.

[2] XIX., 3, *h*.

[3] *Vide* C.L. V., 59.

[4] *Vide* C.L. III., 11.

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